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10 NOVEMBER 1956
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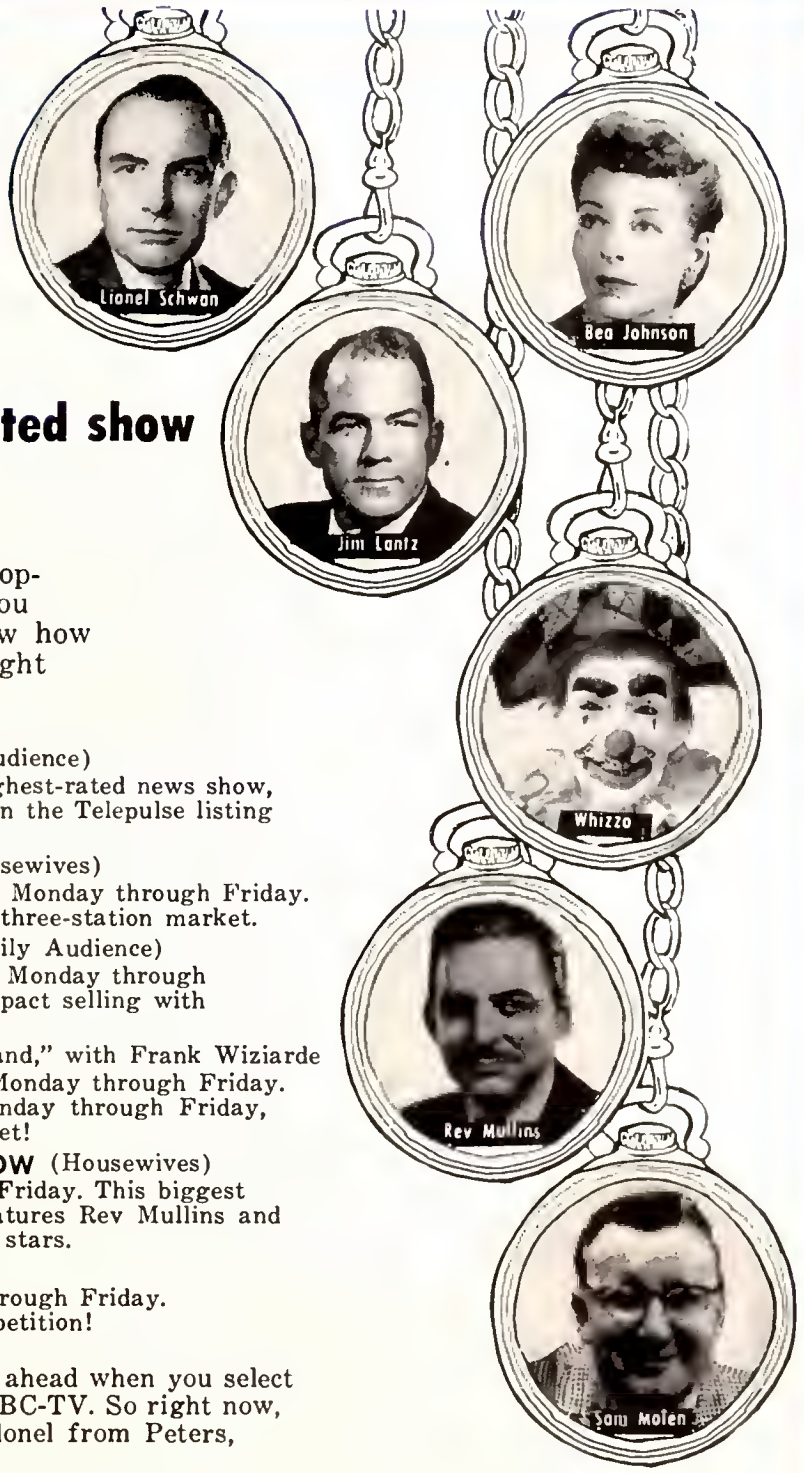
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Buy the "Right Time" for Your Audience



KMBC-TV has a top-rated show any audience you want!

KMBC-TV OF KANSAS CITY provides a top-rated selection for any type of audience you seek. These latest Telepulse rankings show how your sales message reaches more of the right people more of the time on Channel 9.

TOP-RATED NEWSCAST (General Family Audience)
"The 10 O'clock News," by Lionel Schwan, highest-rated news show, network or local, in the market. Ranks No. 2 in the Telepulse listing of Top Ten Kansas City multi-weekly shows.

TOP-RATED LOCAL WOMEN'S SHOW (Housewives)
Bea Johnson's "Happy Home," 1:30-2:00 p.m., Monday through Friday. Consistently the top show in its field in this three-station market.

TOP-RATED EVENING MOVIE (General Family Audience)
"Premiere Playhouse," 10:15 p.m. to sign-off, Monday through Friday. An ideal vehicle for low-cost, high impact selling with Jim Lantz as host and salesman.

TOP-RATED KID SHOWS "Whizzo's Wonderland," with Frank Wiziarde as "Whizzo, the Clown," 11:00 a.m. to noon, Monday through Friday. "Mickey Mouse Club," 5:00 to 6:00 p.m., Monday through Friday, highest-rated multi-weekly show in the market!

TOP-RATED LOCAL DAYTIME VARIETY SHOW (Housewives)
"Noon," 12:00 to 1:00 p.m., Monday through Friday. This biggest local production in Kansas City television features Rev Mullins and a cast of top entertainers plus famous guest stars.

TOP-RATED SPORTS SHOW (Men)
"Sam Molen's Sports," 10:08 p.m., Monday through Friday. Beats all network and local sport show competition!

From the above, you can see why you're money ahead when you select your audience from the top-rated line-up on KMBC-TV. So right now, select your nearest phone and contact your Colonel from Peters, Griffin, Woodward, Inc. for availabilities.

See Peters, Griffin, Woodward, Inc. for availabilities.

the SWING is to **KMBC-TV**

Kansas City's Most Popular and Most Powerful TV Station

Basic ABC-TV Affiliate

PETERS, GRIFFIN, WOODWARD, INC.
Exclusive National Representatives

DON DAVIS, President
JOHN T. SCHILLING, Executive Vice President
GEORGE HIGGINS, Vice President and Sales Manager
MORI GREINER, Manager, KMBC-TV
DICK SMITH, Manager, KMBC-KFRM Radio

***...and in Radio, its* KMBC *of* Kansas City—KFRM *for* the State of Kansas**

A SCIENCE OF MEDIA: IS IT CLOSE TODAY?

Though many still say media choice can't be made scientific, the optimists are more numerous, more vocal

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Why Dodge went wild about Welk

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What timebuyers want for Christmas

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Did television help elect the President?

Page 36

THE WHEELING MARKET IS ONE OF THE FASTEST GROWING MARKETS IN AMERICA!

Take a good long look at this important Wheeling market. Many of America's leading industries have—and liked what they saw. That's why they are investing 450 MILLION DOLLARS in proposed expenditures for the next 3 years.

When you do take that long look you will find that the most economical and most effective way of reaching the 1,409,300 people in the upper Ohio valley, having an annual income of TWO BILLION DOLLARS, is via WTRF-TV, Wheeling, W. Va. In audience—in Power—in Promotion—WTRF-TV dominates. Rates, availabilities and market data on request.

"LEADER AGAIN!"

Sept Pulse results, Official Wheeling Metropolitan Area, show the following for 176 quarter hour nighttime periods, seven days a week:

WTRF-TV leads in 116
WTRF-TV ties in five.
Market "competitor" tops in only 55.

"a station worth watching"

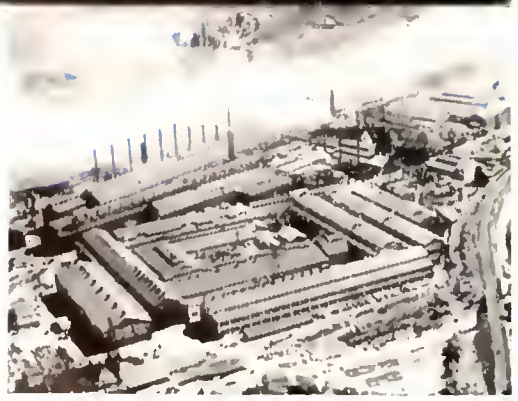
wtrf tv

NBC

CHANNEL 7

Wheeling 7, West Virginia

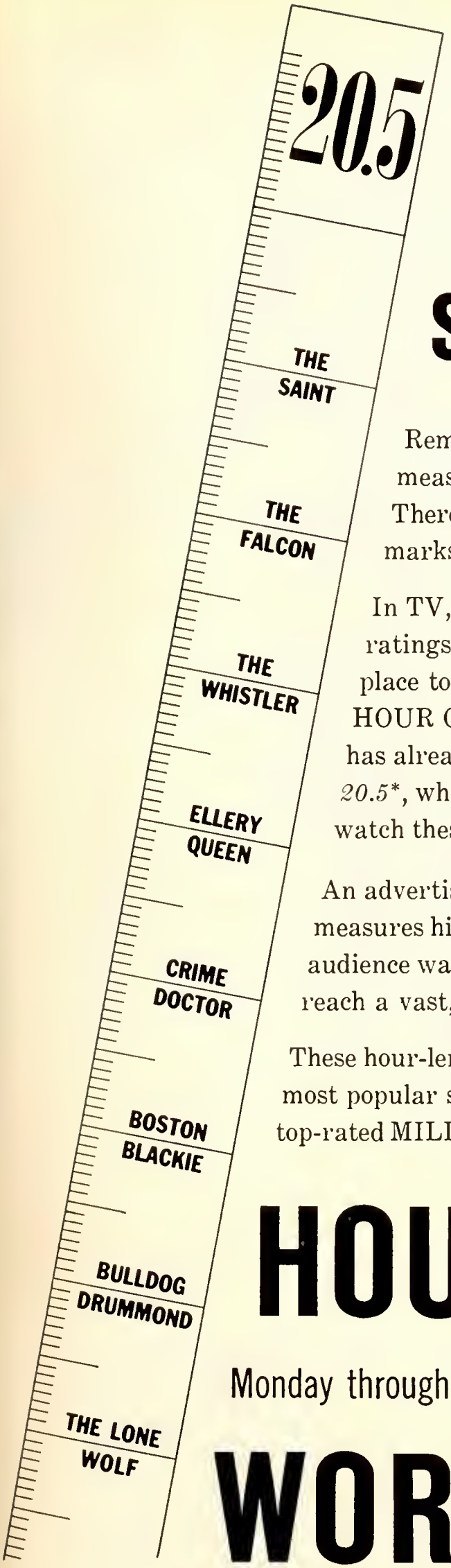
For availabilities and complete coverage information—Call Hollingbery, Bob Ferguson, VP and General Manager, or Needham Smith, Sales Manager, Cedar 2-7777.



NBC

316,000 watts
Equipped for network color

that's reaching new importance!



the growingest show in town

Remember the old yardstick Papa used to measure our heights with when we were kids? There was a special corner in the hall with marks going up the wall to show our progress.

In TV, as you know, we measure growth by ratings, and at WOR-TV we've reserved a special place to mark the growth of our newest show, HOUR OF DANGER. Born this season, DANGER has already achieved the remarkable rating of *20.5**, which means 1 out of every 5 New Yorkers watch these first-run RKO thrillers every week.

An advertiser uses a special yardstick, too. He measures his results by sales. With 20% of the New York audience watching DANGER already, he knows he will reach a vast, unduplicated audience that is *still growing*.

These hour-length adventures from the files of the world's most popular sleuths follow every week-night showing of top-rated MILLION DOLLAR MOVIE. Let them sell for you.

HOUR OF DANGER

Monday through Friday 9 and 11:30 PM

WOR-TV channel 9 ... first with the finest in films

*Telepulse, Oct. '56

10 November 1956 • *Vol. 10, No. 24*

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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How close are we to scientific media selection?

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36 SPONSOR's survey of admen opinion puts on-the-air politics under a microscope, analyzes and weighs the effects of television on election outcome

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Competitive adjacency rules: outmoded today?

Companies today include so wide a variety of products, old rules programs of competitors are becoming harder to follow. What work done about it? Will possible changes affect spot?

Time ripe for spot radio dollar figures

nd SRA's good start, now is the opportune spot radio dollar figures report by advertisers

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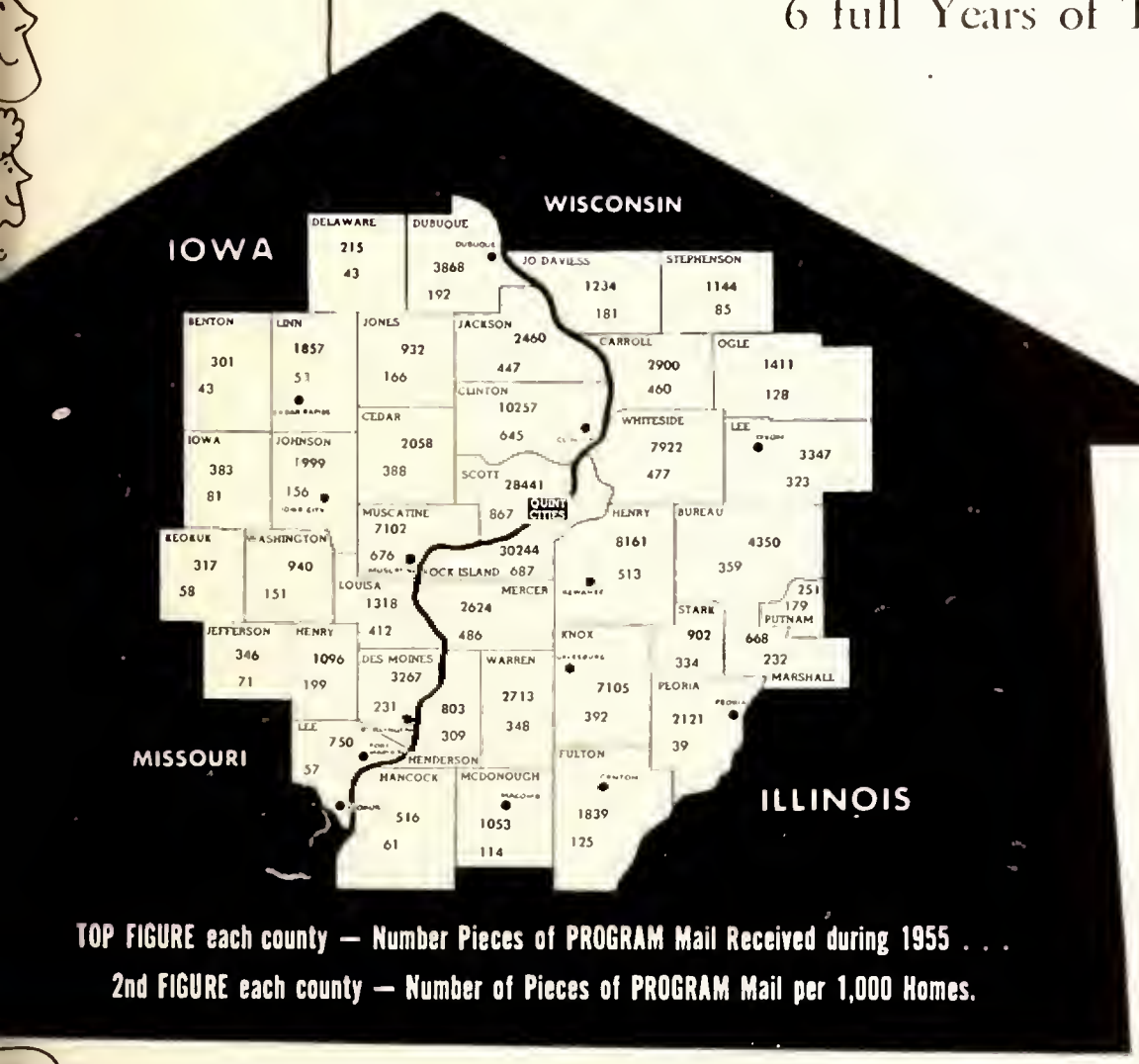
WOC TV

They get the 1 Picture

Proved by 648,330 Pieces of Program Mail received by this Station During 6 full Years of Telecasting . . .



TOP FIGURE each county — Number Pieces of PROGRAM Mail Received during 1955 . . .
2nd FIGURE each county — Number of Pieces of PROGRAM Mail per 1,000 Homes.

This fabulous response . . . 91% of it to local live telecasts . . . began in 1950. That year . . . WOC-TV's first full year on the air . . . 33,845 pieces of program mail were received; this mail came from 23 Iowa-Illinois counties — 237 cities and towns.

By 1955, this response jumped to 149,215 pieces of program mail received during a 12-month period; it came from 39 Iowa-Illinois counties — 513 cities and towns in these counties.

Accompanying map shows breakdown of this 1955 program mail, proving WOC-TV's "Good Picture" area.

WOC-TV Viewers are responsive. They respond to WOC-TV telecasts by mail. More important, they respond to advertising on WOC-TV by purchases at retail outlets. We have a million success stories to prove it (well, almost a million). Let your nearest Peters, Griffin, Woodward representative give you the facts. Or call us direct.

WOC-TV 39-COUNTY COVERAGE DATA —

Population	1,568,500
Families	484,800
Retail Sales	$1,926,588,000
Effective Buying Income	$2,582,388,000
Source	1956 Survey of Buying Income (Sales Management)
Number TV Homes	317,902
Source	Advertising Research Foundation

WOC-TV Owned and Operated by Central Broadcasting Company, Davenport, Iowa

The Quint-Cities Station — Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois

WOC TV

Channel 6 • Maximum Power • Basic NBC

Col. B. J. Palmer, president
Ernest C. Sanders, resident manager
Mark Wadlinger, resident sales manag
PETERS, GRIFFIN, WOODWARD, INC
Exclusive National Representative

KGO-TV is the SAN FRANCISCO BAY ARE

KGO-TV...consistently recognized for the outstanding caliber of its programming...winner of awards of excellence in educational programs...for the "Success Story" series...five awards to its nightly live variety show "San Francisco Tonight"...the McCalls Golden Mike Award for service to youth on "Hi Time"...and for religious programming, "Our Catholic Heritage."

In all, a demonstrated station popularity presenting a broad base of program interest and service to the Bay Area community.

hann 7 **KGO-TV** San Francisco, **KABC-TV** Los Angeles,
WABC-TV New York, **WBKB** Chicago, **WXYZ-TV** Detroit
Ow an ated by the **American Broadcasting Company**

NEWSMAKER of the week

Merle S. Jones: Another call to duty

Late last Wednesday afternoon, CBS President, Dr. Frank Stanton called Merle S. Jones, executive vice president of CBS Television. up to his 20th floor office for a private conference. When Jones left a short while later he was the surprised new president of CBS Television, effective 31 December when J. L. Van Volkenburg resigns. Van Volkenburg will continue as a director of CBS. It is expected that Jones will name a successor, and there are several likely candidates among people who have worked long and hard with Jones at CBS television.

Merle S. Jones

In this latest call to duty—and CBS has called Jones to many duties since he joined the network in 1936—he faces two major challenges: (1) to continute to broadcast a schedule of programs which will serve the best interests of the American public, affiliated stations and national advertisers, (2) to maintain CBS Television's leadership within the industry.

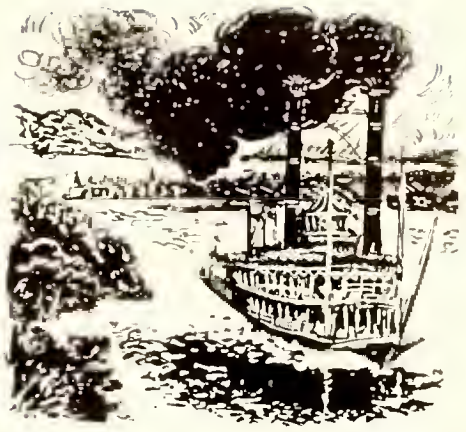
What Jones brings to the job is a grass-roots understanding of what it takes to run a successful station or a successful network, for he rose from the ranks of station managership in the mid-west and on the west coast. He can also be expected to keep close watch on costs and on selling, for budgets and spot sales have been within his baliwick since he was named executive v.p. last March.

Jones does not anticipate any conflict in the control of program production or show control between networks and agencies, but does foresee, in this area a closer cooperation between both principals. As for colored TV, CBS Television has steadily increased its color schedule and will continue to do so as set sales justify further expansion.

Jones joined CBS 20 years ago as assistant general manager of KMOX St. Louis. He left in 1944 to join Cowles Broadcasting as general manager of WOL, Washington, returned to CBS in 1947 as general manager of WCCO, Minneapolis, then moved to Los Angeles as general manager of KNX and KNXT. Only in Los Angeles did Jones and his wife (who have always lived in apartments) feel rooted enough to buy a home. For his wife it was a labor of love—improving and landscaping. Then on the day the last flagstone was laid in the patio, Jones was called to New York —promoted from within (in best CBS tradition) to vice president in charge of o&o tv stations.

"If only I had married a man" said his wife, "who could hold on to a job!"

Today they are apartment dwellers again at Sutton Place: no lawns, no patios. "But handy to the office," says Jones.



STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

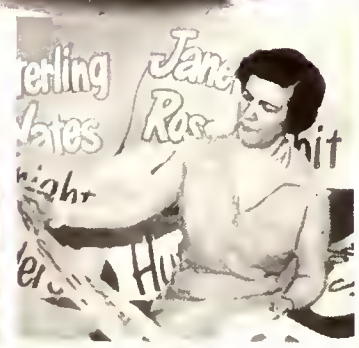
Today, its array of manufacturing is the most vast in America . . . a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures — the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market — four states wide, *four billion dollars* deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.

HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WGKV, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

WANT SOME

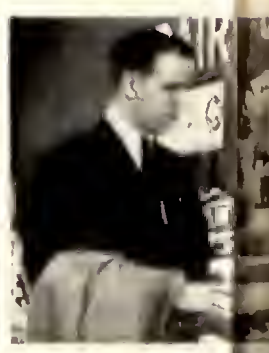
ALLEN BAUTZER
KYW-TV, Cleveland



JUNE BUZZELLI
KDKA, Pittsburgh

ED WALLIS
KYW, KYW-TV, Cleveland

JIM ALLEN
WBZ-TV, Boston



CHRIS CHRISTE N
KEX, Portland, O

W
WB

DAVE LEWIS
KDKA, KDKA-TV, Pittsburgh

BILL RYAN
KPIX, San Francisco

HILDA WOEHRMEYER
WOWO, Fort Wayne

JANET BYER
KYW, Clevela

ACTION?

CHICK KELLY
BC Assistant National
romotion Manager

DAVE PARTRIDGE
WBC National
Promotion Manager

A *big* audience is only *part* of the battle—you want an audience that gets up off its money and *buys*. Which is where our *Promotion Managers* come in. Westinghouse Broadcasting's Promotion Managers help build *loyal* audiences for WBC stations—audiences that believe what they hear because they believe in WBC.

Tell you what—if you can't get audience action from WBC top audience, top ratings, top talent, top programs, in top markets with top coverage—sparked by TOP PROMOTION—then, save your money, it can't be had!

But if thousands of big and small advertisers are any criterion, it *can* be had on WBC. So, if you're looking for more audience action, call A. W. "Bink" Dannenbaum, WBC Vice-President—Sales, at MUrray Hill 7-0808, New York.

No Selling Campaign is complete without the WBC Stations

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	**BOSTON**—WBZ-TV
PITTSBURGH—KDKA	**PITTSBURGH**—KDKA-TV
CLEVELAND—KYW	**CLEVELAND**—KYW-TV
FORT WAYNE—WOWO	**SAN FRANCISCO**—KPIX
PORTLAND—KEX	

KPIX REPRESENTED BY THE KATZ AGENCY INC
ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

Support the Ad Council Campaigns

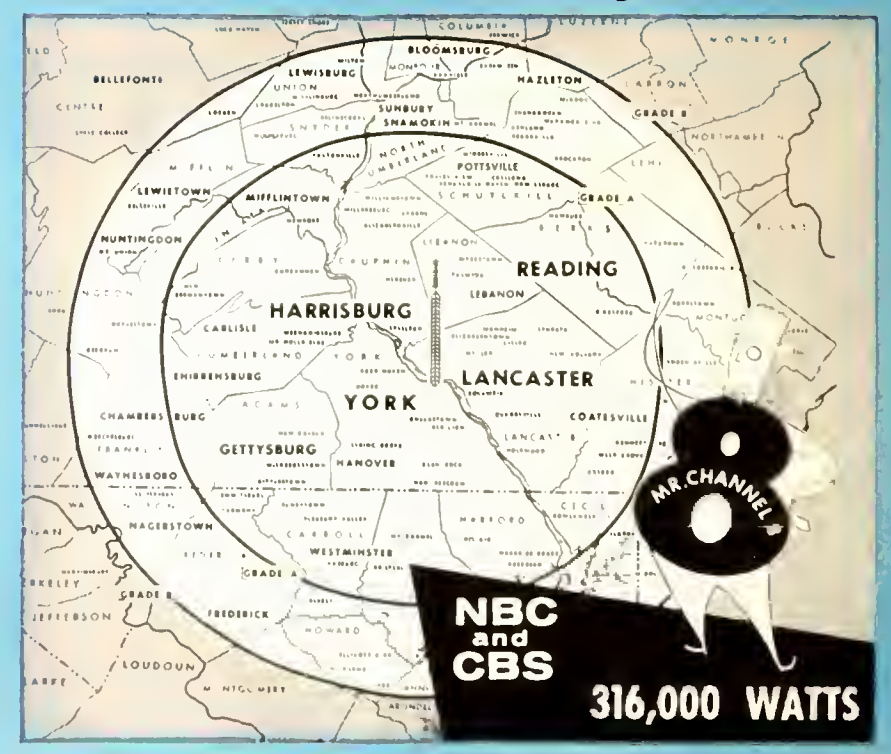
WGAL-TV

LANCASTER, PENNA.

3½ MILLION PEOPLE

in the channel 8 multi-city market

People make a market, and the 3½ million people in the Channel 8 Multi-City area make it one of your most important TV markets—America's 10th. Here 3½ million of your prospects, owning 917,320 TV sets, have $5½ billion to spend annually.



STEINMAN STATION Clair McCollough, Pres.

Representative

the **MEEKER** company, inc. New York • Chicago • Los Angeles • San Francisco

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

10 NOVEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

Madison Avenue's appraisal this week of top-level changes in the three major networks is both hard-boiled and nostalgic. (Latest switch is Merle Jones for Jack Van Volkenburg as CBS TV president.)

To agencymen and sponsors it means that **the lusty youth of tv growth is over, and the era of sobersided stabilization is here.** So adjustments are in order in the way Madison Avenue acts and feels about the networks.

Note that the dynamic network head—the fellow who got a big charge out of program creation and selling (and transmitting his feelings to the client)—has been replaced.

To timebuyers this spells the end, to a large extent, of the personal deal, the personal touch, and—if you please—the personal flattery that went with network tv. Gone are the spellbinders who could talk the birds off the trees, and were just as much at home in Atlanta. Cincinnati, Detroit, or Cleveland as in New York. They made their pitch and wrapped up the buy; they left 'em ecstatic.

The new breed is basically administrative. It is inclined by nature and training to operate through channels and team technique.

Inevitably, the mere size and complexities of the tv business require this administrative type. But in the interim, there will be some wariness.

To quote the tv-radio v.p. of an agency in the top four: "Tv advertising is a fast-moving business. It calls for quick, decisive answers—and we need them to keep our clients happy. I hope the administrators have made room for that."

Those close to the RCA-NBC hierarchy see long-range implications in Robert E. Kintner's tie-up with NBC as an executive v.p.

They feel his assignment as co-ordinator of NBC's color operations is the first move in a managerial checkerboard play mapped by the two Sarnoffs.

The anticipated progression in the not too distant future would be (1) **General David Sarnoff's** retirement as RCA chairman. (2) **Frank M. Folsom's** accession to the RCA chairmanship, (3) **Robert W. Sarnoff's** assumption of the RCA presidency, and (4) **Kintner's** take-over of the NBC presidency.

Note Kintner's own comment: **"I believe this is a business for young men.** NBC's new management team will, in my opinion, lead the network to new heights of achievement."

The former ABC president is 47; Robert Sarnoff is 35.

Official count at NBC now stands at five executive v.p.'s, two staff v.p.'s, and 30-odd regular v.p.'s.

Expenditures for radio are climbing rapidly, but there's no consistent way of knowing (1) network billings, and (2) spending on spot by individual accounts.

Several media directors now tell SPONSOR that **something ought to be done within radio itself to furnish this information.**

They point out that—except for the bulk figure supplied by the Station Representative Association—they get no data on spot radio.

And since PIB discontinued its reports on network radio billings, there's no handy source of information on that score, either.

This incident at McCann-Erickson will give you an inkling of how much station rates have jumped the past year—and how agencies are resigned to it.

In renewing spot contracts with the same sizeable group of stations, Mc-E found the

over-all rate increase was close to 10% on exactly the same schedule as the year before.

But despite the hike, it still was 7½% below estimates.

If—as some reps are complaining—the volume of new spot tv this fall is disappointing, it isn't for lack of money.

SPONSOR has checked the top spot agencies, and finds that most think they are spending about as much as usual. But, they say, if there is indeed a dropoff, it could stem from these conditions:

- **It's getting tougher than ever to reach the first four or five markets** during the prime evening periods. And few clients will tackle a big spot campaign unless they can nail down the top five areas securely, for they constitute roughly 40% of the nation's sales potential.
- **Battling for 20-second availabilities is so rough** that some advertisers prefer network alternate-week sponsorships. You still can find some pretty good buys there.
- **Spot campaigns sometimes really are in-and-out propositions;** the sponsor is marking time until he can switch to a network opening that will fit his budget.
- **Elimination of many local live shows** — kid strips, for instance — has shooed that money elsewhere.
- **Some clients are spreading their money over network shows** to get the frequency of impressions usually associated with spot.

Leo Burnett was the only agency contacted, however, that reported its spot tv activity this fall was hotter than ever.

Meanwhile, Norman (Pete) Cash, TvB president, says that the agency-reported scarcity of availabilities in the top markets. (New York, Chicago, Boston, Philadelphia, Pittsburgh) strikes him as somewhat exaggerated. He is sure that he could furnish at least 50 of them.

The top 10 tv agencies this year will make over 10,000 film commercials and spend around $3.5 million on their production.

These estimates are based on a check by **Sponsor-Scope.**

Here's how the agencies stack up in volume: Y&R, 1,200; BBDO, 1,100; McCann-Erickson, 1,400; Benton & Bowles, 900; J. Walter Thompson, 1,100; Leo Burnett, 800; Ted Bates, 1,000; K&E, 1,300; DFS, 700; and Esty, 600.

By averaging out what each agency said it cost to make a film commercial, **Sponsor-Scope** arrived at a common figure of $3,500.

As for geography, the production of the footage splits up thus between the two coasts: 60% New York; 40% Hollywood.

NTA film network has its first client—he's in Chicago—in tow and expects to get him going after the first of the year.

What's primarily holding up the signing is the determination of the station count and the actual cost of the half-hour package. It is estimated a third of the 90-minute feature film's broadcast will cost between $45.000 and $50.000.

NTA also will have to make a decision that is of importance to agencies: **whether to limit the commission to time alone or cover the whole package.**

Showing of the movie classic Wizard of Oz on CBS last week did just what admen expected: It outpulled the rating of the average spectacular.

Color film's two-hour average rating was 29.4, and the average share of audience was 51.2.

What it did to the opposition was fairly decisive. Sid Caesar dropped to 10.3, while George Gobel scratched through with 15.2. Lawrence Welk proved somewhat more durable: He landed 17.4 and 17.3 for his successive half hours.

Ford's bill for the two-hour "Jubilee" was around $380,000 for time and talent.

In the self-analysis the network tv fraternity is conducting on this year's programs, the new situation comedies definitely show up as a weak spot. Not one has made any headway in the ratings.

Why? Situation comedy was one of radio's most durable and reliable props. Knowledgeable admen think they can spot this common current deficiency: **The central characters in the tv comedies lack "roots"**—ties to family, group, or romance that make them emerge from the screen as "real."

Disciples of the "roots" school tell you that if you analyze the five new situation comedies you will find:

- **Hey, Jeanie:** A young girl, who—while warm and likeable — is strictly on the loose, involving herself in situations apt to make the viewer either uneasy or unbelieving.
- **The Brothers:** A couple of bachelors somewhat on the ehi-chi side, full of school-boy pranks, and living on an island of their own.
- **Oh, Susannah:** Another young girl completely on the loose, without group, family, or romantic moorings.
- **Stanley:** A stumbling, bewildered young man whose only "roots" are a newsstand.
- **Hiram Holliday:** A whimsical wisp with derring-do reflexes whose only every-episode link is a narrator.

A pertinent footnote: In the 31 October Trendex, the above shows averaged out at 12.1; **the seven situation comedies held over from the previous network season came up with an average of 21.5.**

Among the holdovers, the "roots" classify thus: family, five; office associates, one; barracks buddies, one.

Revlon's commercial on the "$64,000 Question" finally is down to network requirements—three minutes.

It took a boiling session between CBS and Revlon lawyers to get the issue settled.

The combined Revlon commercials had been running four and five minutes. CBS TV's sales service, reacting to complaints from agencies with competitive accounts, had frequently asked Revlon to comply with the network's limitations.

Revlon refused to budge; so the network's legal department had to lay down the law.

What happens when two stations in the same market schedule quality feature films, first-run, at parallel periods? Here's a clue:

Pulse has figures for the week of 11 October through the 17th covering 10 showings on each of two New York stations at night.

WOR-TV's "Million Dollar Theatre" got an accumulative rating of 62.3 on showings of "Notorious" and "Champion." WATV's "All Star Theatre" had an accumulative 44.3 with a combination of "House on 92nd Street" and "Three Musketeers."

Moreover, **WOR-TV's accumulative rating was 18% over the same week and time the year before.**

If you're on NBC Tv at night, you'd better check with the network about your extra print and cut-in plans for January and beyond.

NBC will be broadcasting far more color after the first of the year and it doesn't want its sponsors to find their commercials out of tint harmony with the show.

Network has already passed a word of precaution to several agencies.

If you're doing business with P & G you will be interested in the latest division of authority within its wholly-owned subsidiary, Procter & Gamble Productions, Inc.

A. N. Halverstad, P & G ad director, heads up P&GPI. but **Gail Smith** is the v.p. who

actually runs it.

George Geroux has moved into the program section as a sort of co-manager since Bill Craig left to join the William Morris agency.

Geroux is responsible for every show emanating from or being filmed on the West Coast, while **Bob Short** is directly responsible for all East Coast production. (Short's supervision centers on four nighttime shows, including Fireside Theatre, and the five daytime serials).

Bill Ramsey, a radio veteran, operates a separate section in P&GPI that works with P&G agencies on commercials. His top associates are **Toby Raymond** and **Bob Roberts.**

Westcoast continues to be a high-ratings bulwark for nighttime feature films.

Now comes the initial report on MGM fare from KING-TV, Seattle, showing an across-the-board **average of 16.6** for the period of 10:45 p.m. to 12:15 a.m. It happened the week of 8-14 October.

Nightly averages ranged from an 11.7 Monday to a 26.2 Saturday night.

Quarter-hour peak was reached at **11 p.m. Saturday with a rating of 30.5.**

Radio networks' billings from the presidential campaign may not cause your lids to flutter, but it's all solid pick-up money—no rebates for pre-emptions or shows.

In other words, the time would have been otherwise sustaining.

Estimated income from politics by networks: CBS, $175,000; NBC, $85,000; ABC, $70,000 and Mutual, $30,000.

Agencies with late evening network shows are keeping their fingers crossed as the trend among affiliate stations to spot feature films in marginal time grows.

In light of what happened to its **Hit Parade** in Providence BBDO might be described as having its fingers doubly crossed.

WJAR-TV's cancelling of the show for a feature film schedule is an isolated case so far.

BBDO, **Parade's** producer, meantime has embarked on a study to determine the implications of these evening feature bookings to **option time security.**

WDSU, New Orleans, says Lever's concern over Lux Theatre being pushed off—noted in 3 November **Sponsor-Scope**—is totally unwarranted.

Using advertising to get more advertising is the strategy behind U.S. Steel's upcoming radio buy.

Steel is on the verge of wrapping up plans for a two-week drive (26 November-7 December) on **54 radio stations,** as part of **Operation Snowflake.**

This is the first time the company is using radio for its annual Christmas consumer promotion—this being the third of these events.

Promotion's objective is two-fold: (1) increase steel consumption in American homes through stimulating the purchase of major appliances and (2) increase retail tie-ins with Snowflake.

NBC Radio meets with affiliate committees this week to reshape the network's programming and sales accent.

From indications the plan divides into two main streams of action:

1. **Strengthening the program structure** through the expansion of world-wide and national news coverage, flavoring Bandstand with new showmanship touches and possible extension of Monitor to Friday night. All this would take effect after New Years.

2. Implement the Imagery Transfer concept by hitting hard for **saturation radio.**

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 51; Spot Buys, page 54; News and Idea Wrap-up, page 64; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 78.

34,000 Said YES

To The Old Gray Fox!

Houston's newly-elected mayor, Oscar Holcombe, used KPRC-TV exclusively to test public sentiment. The "Old Gray Fox", as he is widely known, used one 15-minute program on KPRC-TV *only*, to determine whether he should seek election. He said he would run if 10,000 people from Houston wrote in. Over 34,000 cards, letters and telegrams poured in, responding to this single telecast! This is the pattern of results on KPRC-TV. Overwhelming power to move more people, to sell more merchandise, makes KPRC-TV the MOST POTENT ADVERTISING FORCE IN THE HOUSTON MARKET.

KPRC-TV

HOUSTON Channel 2

JACK HARRIS,
Vice President and General Manager
JACK McGREW,
National Sales Manager

Nationally Represented by **Edward Petry & Co.**

—CASE HISTORY—AMUSEMENTS—

Amusement Park Chutes to New Sales via Radio

The Long Beach Nu-Pike Amusement Park has just completed one of the most successful summer-fall seasons in its history, in the face of the most intense competition by other new attractions for the Southern California amusement dollar.

"Our increase in business can obviously have come only from advertising, with the heavy share of the credit going to radio" writes John Curtis, partner in Patch & Curtis Advertising Agency, Inc.

"Using the jingle created for us by Song-Ads on four independent stations, radio provided enough coverage both geographically and in number of impressions to show an immediate and sustained response. We were able to reach in-home listeners, the huge auto audience, and people out on the beach or elsewhere with portables. Because of radio's flexible nature, we were also able to keep our copy timely.

"Due to excellent results from a moderate budget, we anticipate an even greater use of Southern California radio next year."

KBIG, with 35% of the Nu-Pike radio budget, is happy to share with three other fine stations gratification for another job well done for a Southern California advertiser.

JOHN POOLE BROADCASTING CO.
Avalon 25, California
Nat. Rep. WEED and Company

Timebuyers at work

Robert Glatzer, Ben Sackheim, New York, says: "The imagination and courage so often shown by radio and tv networks and local stations in their programing seems to have been lost on many of us in the agencies." Bob feels that agencies have abdicated their responsibilities that broadcast media have often made their contributions to broadening horizons in the face of agency indifference. "The wonder is not that there is so little worthwhile on the air, but that there is as much as there is," he says. "Buyers who are rating-happy are not only contributing to this condition, but are being penny wise and pound foolish. Space buyers long ago learned that it is not the quantity but the quality of the audience that matters." Timebuyers, Glatzer points out, often seem to be under the misapprehension that because anyone *can* turn on his radio or tv set, that he *will* do so. "It is an axiom of advertising that you can talk to only one person at a time. The shotgun-blast school of commercials, firing blindly in all directions, is doomed from the start. The timebuyer must know his audience—age distribution, incomes, number of children and similar information."

John Church, president, Church and Guisewite Advertising, Midland, Mich., notes that the current radio revival has brought back one of its bad stepchildren—specifically, those elusive time spots. In reviewing the situation, Church says, "Radio stations are enjoying an influx of competitive buyers and are throwing out availabilities on a catch-as-catch-can basis. For example, a station representative will offer a selection of announcement times in good faith, only to find that they're gone when he attempts to confirm the schedule. This works a hardship on agencies and station reps alike—particularly when they are separated by great distances." Church would like to see an old radio buying-selling practice reestablished. "At one time, when availabilities were submitted by a station, they were reserved for at least a day or two to allow the station representative, the agency and the client to decide upon a definite program. We'd like to see this system reinstituted." In this way, he is sure that many buying-blocks would be overcome for the agency, yet that the day's hold-over would not harm the station. It would, in fact, encourage more national spot business.

Greatest food merchandiser in America!

Baltimore supermarkets and corner groceries . . . Baltimore chains and independents . . . W-I-T-H delivers them *all* to you with the most powerful assortment of food promotions ever created by a radio station. Here's the "merchandising muscle" W-I-T-H will give *your* grocery product over a 13-week period.

● **W-I-T-H Feature Foods Merchandising Service.** You get *all* this:

1. A minimum of **60 store calls** in high volume groceries, including point-of-purchase merchandising such as increasing shelf exposure, restocking shelves and installing displays for your product.
2. A minimum of **20 special one-week displays.**
3. **20 days of Bargain Bar promotions** in chains and supermarkets, plus additional merchandising by demonstration, sampling, couponing, etc.
4. Complete merchandising reports issued to you twice each 13 weeks.

● **W-I-T-H Chain Store Food Plan,** providing for dump, end-of-aisle and shelf extender displays in leading chain stores.

● **W-I-T-H Weekly Merchandising Service** with independent GA Stores.

● PLUS merchandising letters . . . PLUS trade paper advertising of *your* product . . . PLUS potent advertising material for your own salesmen's kits . . . PLUS personal supervision by head of W-I-T-H Merchandising Dept.

Add W-I-T-H's low, low rates and W-I-T-H's *complete* coverage of Baltimore's 15-mile radius . . . and you've got the station that delivers the groceries!

Buy

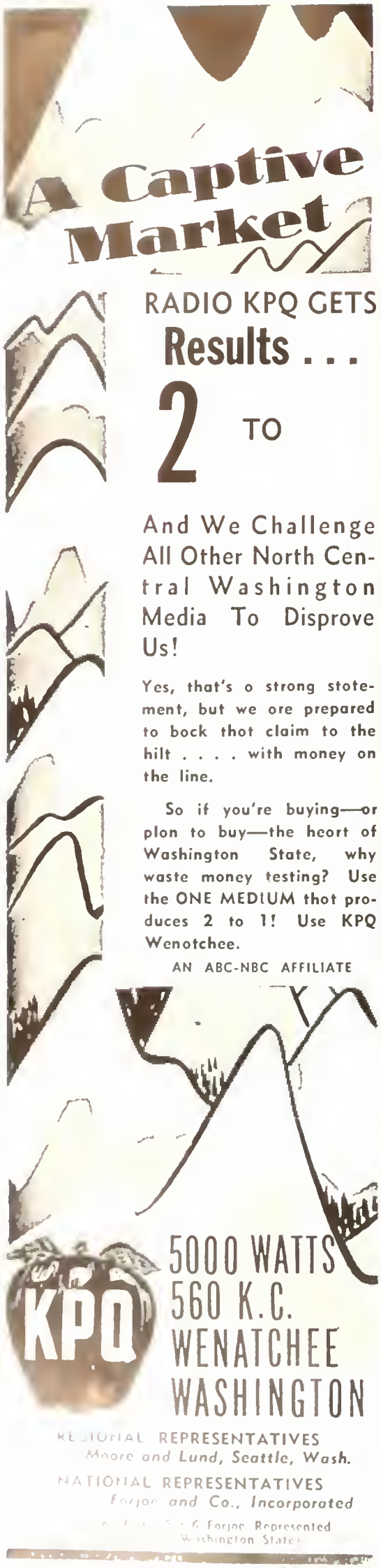
Tom Tinsley
President

R. C. Embry
Vice Pres.

WITH

CONFIDENCE

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington.
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.



by Bob Foreman

Agency ad libs

Most feature film won't hurt networks

If the taste of the television audience were similar to that of my middle child, distress signals would be up indeed at the networks. For Betsy, aged 13, has literally never seen a feature picture she hasn't described as "terrific" and the more times she sees the same picture, the more terrific said epic becomes.

Despite this I will jump to a conclusion and stay with it until it is proved otherwise; namely, that Betsy is atypical and that tv audiences will be discriminating and that feature films must be good ones to cause televiewers to disaffect from network fare to any startling degree. By "good" I mean about Three Stars, not just average.

Of the several thousand features from practically all the major studios now in release or about to be released to television, I can't say how many rate this well. But it certainly will be a small percentage. And when you consider the fact that most of this product came into being prior to 1948, the appeals as well as casts are in many cases now dated. Thus I don't think it wise to assume that *any* feature on *any* channel will have the same effect that "Thirty Seconds Over Tokyo" had in Los Angeles (where it clobbered the networks).

This point is not subscribed to by me alone. However, I do want to discuss other areas of the feature deluge which is perhaps upon us.

In most cases these properties are spotted early (5:30 to 7 p.m., for example) or late (from 11:15 till final credits) and, therefore, are not competing with Class "A" network fare. They are offered to the advertiser primarily as circulation buys: as spot carriers.

Mass circulation does not mean mass sales

Despite the chopped-up methods by which we buy television so often these days participation, alternation, dual sponsorship and whathaveyou there is still something that accrues to the television *show* sponsor which cannot be equaled by the buyer of circulation alone. True it must be a successful show, sizeable in audience, well acclimated to the type of product which sponsors it. But when these factors are attended to, something very valuable, though unchartable, occurs. I cannot help but hark back to the tremendous impact, direct *sales* impact, felt over the counter the very next morning from such vehicles as *The $64,000 Question*.

Think back to the days when radio was alone and you will readily recall the sales successes of the *Amos 'n Andy* strip for Pepsodent, *Crosby* for Cremo, *Jack Benny* for Jell-O, *Fibber McGee & Molly* for Johnson's associations which were pure uranium. Never in other media were such startling, immediate, long-lived and efficient

YOUR Q FOR COLOR

WNBQ, NBC Television in Chicago and the nation's *leadership* station in COLOR telecasting, now introduces a stronger-than-ever program line-up—all in COLOR—for its popular 10 to 10:30 p.m. period. Major programming change in the half-hour brings in the brilliant NBC network newscaster Morgan Beatty, followed by Norm Barry's "Let's Look at Sports."

Beatty and Barry, together with Clint Youle, America's top weatherman, and Dorsey Connors, Chicagoland's favorite household-hint expert, form the new all COLOR "Four Star Final" line-up on WNBQ.

This "Royal Family of Chicago TV" is already selling in COLOR and black-and-white for such blue-chip sponsors as Armour & Co., DuPont, Sante Fe Railroad and Slenderella. Program sponsorships and prime station breaks in "Four Star Final" can do a four-star selling job for *you,* too. Take *your* selling cue from "Q"—WNBQ—today!

10:00 p.m.—Clint Youle with the Weather Roundup
10:10 p.m.—Morgan Beatty with News Commentary
10:20 p.m.—Norm Barry with Sports News and Scores
10:25 p.m.—Dorsey Connors with Household Ideas

WNBQ NBC Television *leadership station in Chicago* SOLD BY NBC SPOT SALES

TOP RATING IN CINCINNATI!

the
ELLERY QUEEN
series
starring
HUGH MARLOWE

The highest rated syndicated program in Cincinnati,* America's great mystery adventure series outrates $64,000 Question, Dragnet, Jackie Gleason and other top network favorites! Get the facts for your market.
*24.7 Pulse 9/10/56

488 Madison Ave.
New York 22
PLaza 5-2100

selling tools ever employed. Ratings told only part of the story. Rapport with the star, the property, mood-integration—eall it by whatever fancy title you want—was what did the work.

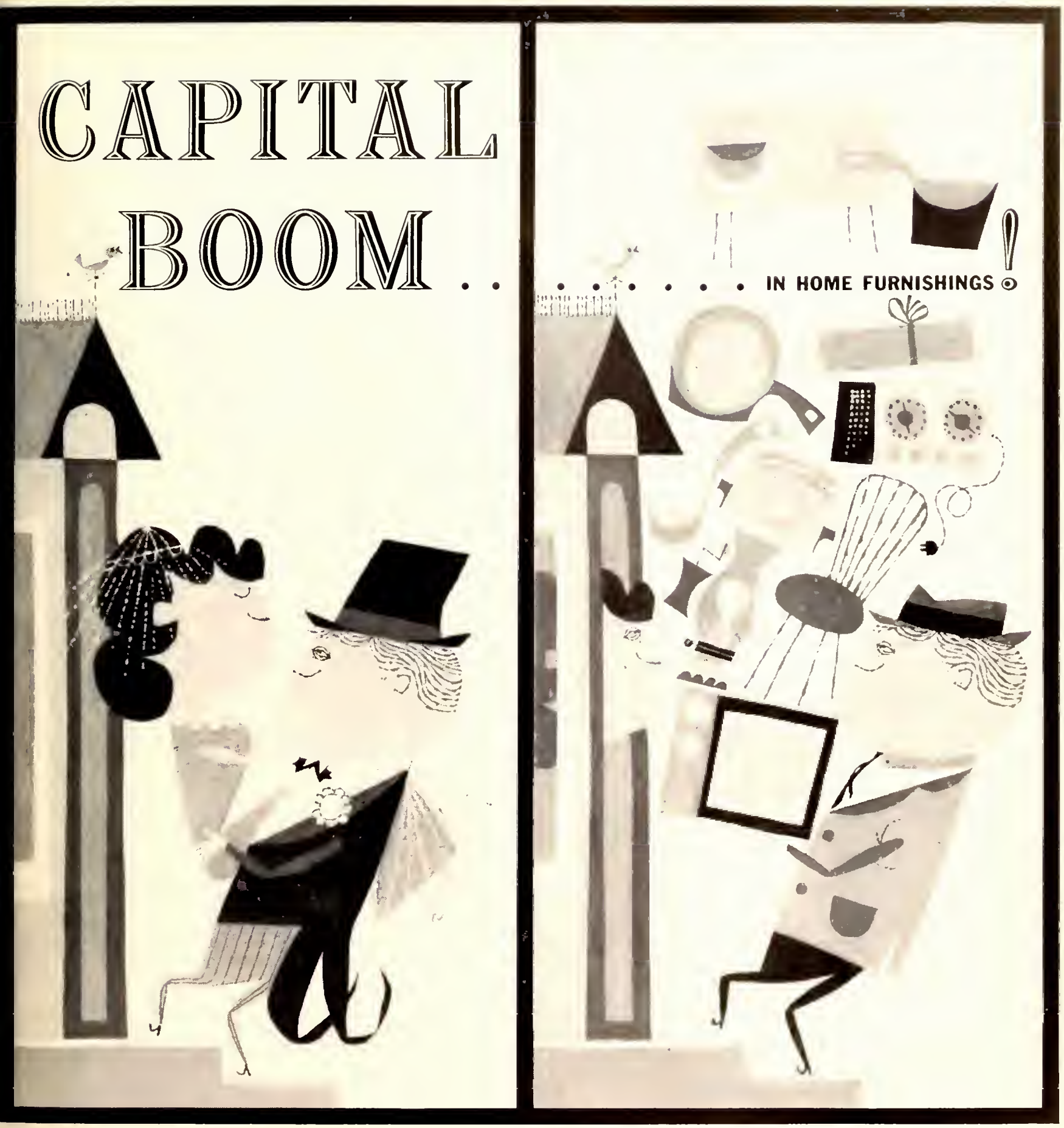
With feature films employed as spot carriers or split into half-hour segments or even sponsored in toto by one advertiser, that product can never get really close to the players or the play. That big suds company and the few others who can afford to buy circulation alone use dollar volume to cover up their inability to tell a good show from a bad one: they alone can afford such luxury as four errors a season because of the discounts they achieve and the franchise slots they've long since latched onto. Today they are, I suppose, having their crewcuts (brandmen) put the slide rule to these new feature film offerings and soon I imagine they may siphon off a paltry million or two from the networks. I hope so because this should open up some nice juicy network time, day as well as night, for some new and smart advertisers to jump into and to make use of so the medium really performs the tricks it can.

Feature films may bring down talent costs

Don't misunderstand me! If better features do get on the air and in good time, they may split up the audiences now glued to the three networks. If so, this may serve to bring talent prices, at least, down somewhat, which would certainly be a pleasant relief. But regardless of what occurs, remember that features are reruns and network television, during 39 weeks, brings us new stories, situations, and routines plus a roster of familiar personalities each week. That's why it has done such harm to theater box office where first runs are exhibited daily.

Plus values *programs provide are important to weigh against sheer circulation of features, says Foreman. Stars like Jack Benny and Fred Allen were identified with product, and had special sales impact. Think back to the days when radio was alone and you will readily recall the sales success of the* Amos 'n Andy *strip for Pepsodent,* Crosby *for Cremo,* Jack Benny *for Jello-O,* Fiber McGee & Molly *for Johnson's -associations which were pure uranium.*

CAPITAL BOOM . . . . . IN HOME FURNISHINGS!



Things are busier than ever in the Capital these days. Home furnishings (appliances, furniture, radios and television sets) are selling at an extraordinary rate — a rate never before equalled in Washington history.

Sales of home furnishings in the Capital last year reached an all-time high—*just short of 100 million dollars.* This figure represents a rise of 40% in just five years, a rate of growth greater than the *total annual home furnishings sales* of Jacksonville, Richmond or Salt Lake City!

Advertisers are paralleling this big buying pattern with greater and greater investments in the Capital's most effective media—WRC and WRC-TV, Washington's *Leadership* Stations. During the first half of this year, advertisers of home furnishings increased billings on these stations by *83.4% over those for the first half of 1954!*

Like these advertisers, you'll move your product into more and more homes when *you* go with the biggest guns in Washington's selling boom . . .

WRC AND WRC-TV . . . SOLD BY NBC SPOT SALES

NBC LEADERSHIP STATIONS IN WASHINGTON, D. C.

$1,500,000

ADOPT-A-CHILD FOUNDATION . NEW YORK UNIVERSITY . ENGLEWOOD PARENT-TEACHER ASSOCIATION . FULLBRIGHT SCHOLARSHIPS . LEAGUE FOR RETARDED CHILDREN . UNITED NEGRO COLLEGE FUND . HARLEM YOUTH CENTER . AMERICAN COUNCIL OF CHRISTIAN CHURCHES . LEGAL AID SOCIETY . INDUSTRIAL HOME FOR THE BLIND . AMERICAN HERITAGE FOUNDATION . FREE NURSE INSTITUTE . QUEENSBOROUGH FEDERATION OF MOTHERS CLUBS . POLICE ATHLETIC LEAGUE . AMERICAN JEWISH FORDHAM UNIVERSITY . NEPHROSIS FOUNDATION . AMERICAN COUNCIL ON EDUCATION . GREAT BOOKS SENIOR CITIZENS MONTH . ALL DAY NEIGHBORHOOD SCHOOL PROGRAM . BROOKLYN HEBREW HOME & CAMP FIRE GIRLS . EAST ROCKAWAY MENTAL HEALTH COMMITTEE . GROUND OBSERVER CORPS . HEART JUST-ONE-BREAK . LONG BEACH FIRE DEPARTMENT . PENNSLYVANIA STATE COLLEGE . WORLD HEALTH YESHIVA UNIVERSITY . AMERICAN COUNCIL TO IMPROVE OUR NEIGHBORHOODS . SISTER KENNY FOUND COLLEGE OF ST. ELIZABETH . HUDSON GUILD NEIGHBORHOOD H NATIONAL EDUCATION WEEK . HORTICULTURE SOCIETY OF NEW ROTARY CLUB OF VALLEY STREAI UNITED STATES ARMY . UNIVER WASHINGTON PARK ART EXHIBIT CONGREGATIONAL CHURCH OF MA SETON HALL UNIVERSITY . SAF OYSTER BAY HIGH SCHOOL . PO CATHOLIC YOUTH ORGANIZATION WILLIAMSBURG SETTLEMENT HOU SECOND SPANISH EVANGELICAL AMERICAN WOMEN'S VOLUNTEER U.S. DEPARTMENT OF HEALTH, IMMIGRATION BUREAU . INTERF JEWISH HOSPITAL FOR CHRONIC RELIGION IN AMERICAN LIFE . AMERICAN RED CROSS . VASSAR JERSEY CITY COMMUNITY CHEST UNITED STATES AIR FORCE . R CHILDREN'S TOYS . KIWANIS O NEW EYES FOR NEEDY . UNIVER

Public service organizations who come to WNEW for assistance really get *results!*

For WNEW takes seriously its responsibility to serve the public interest.

Instead of ineffectual "gestures" of a few spots a week, WNEW goes all out for worthy causes with result-getting *saturation schedules.*

The technique of creative, selling copy—*delivered around the clock by WNEW's entire team of persuasive personalities*—brings results for community projects just as it does for WNEW's commercial sponsors.

This year WNEW is broadcasting approximately *25,000* announcements on behalf of some *800* local and national educational, religious, civic and governmental organizations.

The money value, in time alone, of WNEW's contribution: *$1,500,000.* The value of the results to the organizations—well, just glance at these excerpts from a few of the many grateful letters in our files. . . .

FEDERATION OF PROTESTANT WELFARE AGENCIES . PATERSON FELLOWSHIP . STEVENS INSTITUTE OF COMMUNITY CHURCH OF N.Y.C. . BERGEN COUNTY VOCATIONAL & TECHNICAL HIGH SCHOOL . CHIROPR SARAH LAWRENCE COLLEGE . TRINITY CHURCH OF PATERSON . AMERICAN LEGION . REFUGEE RELIEF UNITED STATES CIVIL SERVICE COMMISSION . RECORDINGS FOR THE BLIND . BLOOMFIELD HIGH SCH

New York's Favorite Station for Music and New

GIVE-AWAY

EY, NEW JERSEY FAMILY SERVICE BUREAU . URBAN LEAGUE OF GREATER NEW YORK . ART STUDENTS L
RAL EMPLOYMENT AND GUIDANCE SERVICE . BARNARD COLLEGE . HERALD TRIBUNE FRESH AIR FUND .
IBIA UNIVERSITY . DAMON RUNYON CANCER FUND . PRINCETON UNIVERSITY . SOCIAL SECURITY ADMIN
SCOUTS OF AMERICA . GREENWICH VILLAGE FESTIVAL . JUNIOR ACHIEVEMENT . N.Y. TUBERCULOSIS H
ICAN ASSOCIATION OF JUNIOR COLLEGES . EDUCATIONAL ALLIANCE OF N.Y.C. . NATIONAL HADASSAH
B'RITH OF BELROSE, L.I. . NEW YORK YOUNG MEN'S BOARD OF TRADE . NEWARK COLLEGE OF ENGIN
ONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE . NEW YORK DIABETES ASSOCIATION .
WASHINGTON BOARD OF EDUCATION . SPENCE CHAPIN ADOPTION CENTER . VERONA AMBULANCE UNIT .
OLIC UNIVERSITY OF AMERICA . EAST PATERSON SCHOOLS . HOFSTRA COLLEGE . ZIONIST ORGANIZATI
KLYN LAW SCHOOL . BELLEVUE HOSPITAL . CATHOLIC GUILD FOR THE BLIND . GUGGENHEIM MUSEUM .

FORDHAM UNIVERSITY
". . . more registrations in adult education for a single semester than at any time in Fordham's history."

NEW YORK STATE DIVISION, VETERAN'S ADMINISTRATION
". . . WNEW saturation campaign produced more requests for Veteran's Timetable than any other single campaign we have experienced."

VOCATIONAL GUIDANCE SERVICE OF PATERSON
". . . tremendous effect of WNEW announcements a source of amazement! This experience has given me the satisfaction of having a project 'put across' almost primarily by WNEW, as well as a tremendous respect for WNEW as an influence for good."

LOCAL HADASSAH CHAPTER
". . . our Festival was so successful we could not accommodate all who attended. WNEW was the only station that used our announcements."

PLAY SCHOOLS ASSOCIATION
". . . your station has been doing a perfectly splendid job of promoting our guide book, TRIPS FOR CHILDREN . . . the tremendous number of requests we are getting from your parent listeners is astounding . . . the largest return we have ever received from a single radio station."

CITIZENS COMMITTEE TO KEEP
PENLAND SCHOOL OF HANDICRAF
QUEENS MEDICAL CENTER . CARI
NEW YORK STATE (40 DEPARTME
UNITED STATES DEPT. OF LABO
AMERICAN SEAMEN'S FRIEND SO
JERSEY CITY CHORAL SOCIETY .
MUSIC & ART HIGH SCHOOL . P.
U.S. NAVY . U.S. MARINES .
AMERICAN BIBLE SOCIETY . Y.
EASTERN SCHOOL FOR PHYSICIA
GREATER N.Y. DIETIC ASSOCIA
AIR NATIONAL GUARD . TUFTS
YALE UNIVERSITY . Y.W.-Y.M.
IONA COLLEGE . PLAY SCHOOL
Y.M.C.A. . VETERAN'S ADMINI
AMERICAN FOUNDATION FOR THE
TURTLE BAY MUSIC SCHOOL . T
MT. VERNON HOSPITAL NURSES
LIONS CLUB OF FAIR LAWN, N.
INTERFAITH RED CROSS . MARC
AMERICAN PHARMACEUTICAL ASS
SOUTH SHORE DRAMA GROUP OF

TOWN OF ITALY . RECREATION COMMITTEE OF RAHWAY, N.J. . UNION THEOLOGICAL SEMINARY . UPSA
E PLAINS HIGH SCHOOL . VOCATIONAL GUIDANCE SERVICE OF PATERSON . CATHOLIC WAR VETERANS .
H AVENUE PRESBYTERIAN CHURCH . RUSSELL SAGE COLLEGE . UNITED STATES OLYMPIC COMMITTEE .
N'S CLUB OF NEW JERSEY . BROOKLYN POLYTECHNIC INSTITUTE . JEWISH CENTER OF PORT CHESTER .

WNEW 1130 on Your Radio Dial

Represented by SIMMONS ASSOCIATES, INCORPORATED

DO YOU KNOW THIS WOMAN?

DOES SHE KNOW YOU?

She is a typical Los Angeles Mexican-American.

She and about 550,000 other Latin Los Angelenos spend more than $1,000,000 a day.

Join These Accounts

P & G "Cheer"
Camel Cigarettes
Eastside Beer
Feenamint & Chooz
Felix Chevrolet
Foremost Dairies
Folger's Coffee
Hamm's Beer
Hills Bros. Coffee
La Pina Flour (General Mills)
Langendorf Bread
Pepsi Cola
Quaker Oats
Regal Pale Beer
Thrifty Drug Stores
Wrigley's Gum
Gold's Furniture
Carnation Milk

You Can Capture this Market Only by Using SPANISH RADIO

$8,000 worth of market information is available.

KWKW
PASADENA • LOS ANGELES
Spanish Language Station
AM • FM

RYan 1-6744
Broadcast Time Sales

49th and Madison

Agency return to show control

Your recent article, "The agency return to program control," points up an interesting fact that may give a clue to the ultimate result such a trend may produce.

Agencies and BBDO has found the experience a rewarding one in recent months with regard to some new properties we have purchased in most cases can *add* to the creativity of new packages by conferring with the producer before the pilot film has been made.

Thus if the old saying that "Two heads are better than one" has any validity, the agency's new role in tv programing that of a co-producer rather than the sole producer of past years— ought to aid in the stability of new properties and cut down on their mortality rate. For if the agency has been able to include sponsor objectives in a new program while such a show is still in the drawing board stage, everyone can benefit from the arrangement: the sponsor, who is more apt to stick to a package that has been tailored especially for him; the producer, who is less likely to see a cancellation after the first 13 weeks; and the agency, which will have the opportunity to work more effectively with both sponsor and producer.

In a few isolated cases it is possible that this new relationship could cause some abuses in the quality of programing. However, it is to the benefit of everyone concerned to try and produce the best possible programing. Although the agency may crow a little more loudly about the success of the show it has co-produced, it cannot, on the other hand, escape from an unsuccessful show blameless.

William F. Brown, II, *asst. head of tv programing, BBDO, New York*

Caught in the act

I dislike anonymous letters as much as the next guy, but since this one reflects an observation, and a gentle one, rather than opinion, I send it along strictly for what it is worth.

The picture on page 29 of your 27 October issue (. . . and congratulations on the weekly appearance) provides the observant reader with the best reason for not posing "executive-at-work"-type pictures. C&W's Ed Mahoney is wise in wanting no part of production. Matter of fact, if he wants to be truly sage, he'll stop making film package choices, too.

The film strip he's so intently studying is plain 'ol ACADEMY LEADER!

Name withheld on request

"Voice of California Agriculture"

Enjoyed your section on farm radio in the 15 October issue.

Note that your list of stations carrying farm radio programs is based on stations replying to your questionnaire. Sorry we did not get one as we program a 15-minute daily farm program on nine California stations. Our "Voice of California Agriculture" is heard by more farm people in California than any other farm program. The lineup of stations carrying this 15-minute daily feature are: KFI Los Angeles, KGO San Francisco, KFBK Sacramento, KMJ Fresno, KGDM Stockton, KMOD Modesto, KERN Bakersfield, KNO El Centro, and KHUB Watsonville. The program is fed down leased lines with KGO acting as originating station.

Bill Adams, veteran farm radio director and radio director for the California Farm Bureau Federation, voices and produces the program.

Milton L. Levy, *manager California Farm Network*

Reactions to weekly SPONSOR

Things have been terrifically hectic here and of course I have been out of the city a great deal, traveling with the President.

But I certainly wish "Sponsor" many, many more years of success.

James C. Hagerty
Press Secretary to the President

Congratulations to SPONSOR on its becoming a weekly publication.

From cover to cover, your first edition of the weekly issue was bright, informative and well written.

We wish for SPONSOR and its editors and writers and other officers and staff members even greater success than the publication enjoyed in its first 10 years as a bi-weekly.

Changing to a weekly issue is, we believe, a good omen for an even better second decade of publishing in the radio and television field, which you have served faithfully and well.

James S. Bealle, *Vice President, TV-Radio Dir. Kenyon & Eckhardt Inc.*

I want to tell you that I spent a very pleasant hour on the train this morning reading your first weekly. It is beyond a question a beautiful job, both from the point of view of material and format.

Robert E. Eastman, *Executive Vice President, John Blair & Co.*

I finally had the opportunity last night to sit down at home and digest your new version of SPONSOR.

Previously you had a hell of a magazine that came out twice a month. It now comes out four times a month and it's still a hell of a magazine. Just how you are going to keep pace with such an ambitious format weekly defies my thinking, but I assume everybody on the staff wills to die with dear old Rutgers.

Steve Davis
Young and Rubicam, New York

Warmest congratulations on your 10th anniversary, and on the new SPONSOR format. We here at Jepco, Chicago wish you many more years success, and all our best wishes.

James D. Bowden, *John E. Pearson Co., Chicago*

Congratulations to SPONSOR on its tenth anniversary. And a "sustained bravo" for the new weekly. It is most readable.

Eleanore P. Hurley, *Director, Press Information, WQXR*

Twenty years of college broadcasting

This entire year (specifically 17 November) WBRU, the student radio station at Brown University, will be celebrating its twentieth anniversary—oldest college station in the country.

E. David Rosen, *general manager The Ivy Network*

ONE WILL DO!

One station — WBNS Radio — drops sweet-spending Columbus and Central Ohio right in your lap. WBNS delivers the most listeners . . . twice as many as the next biggest station. The most and also the best. With 20 top Pulse-rated shows, WBNS puts *push* behind your sales program. To *sell* Central Ohio . . . *buy* WBNS Radio.

CBS FOR CENTRAL OHIO

Ask John Blair

The number one Pulse station covering 1,573,820 people with 2 Billion Dollars to spend.

WBNS radio
COLUMBUS, OHIO

10 New Orleans radio stations look up to WTIX

(They have to. WTIX leads them all, by a big margin, in all-day share-of-audience)

Among New Orleans' 11 radio stations, WTIX has been a commanding first for some time now, and with each passing day grows upward and onward. Of 220 weekly quarter hours, 170 (new high) belong to WTIX, which also has 40 2nd place quarters, 10 thirds . . . and not a single one lower!*

Another look at new data shows WTIX with *double* the audience of the nearest network competitor! 'Nuff said. It's Storz Stations news, music, ideas at work. Put **Adam Young** to work or look up WTIX General Manager, **Fred Berthelson.**

the new WTIX

New Orleans 16, La.

**Hooper continuing measurement of broadcast audience, April-June, 1956*

Today's Radio for Today's Selling

President:
TODD STORZ

WDGY
[illegible] Pa

WHB
Kansas City

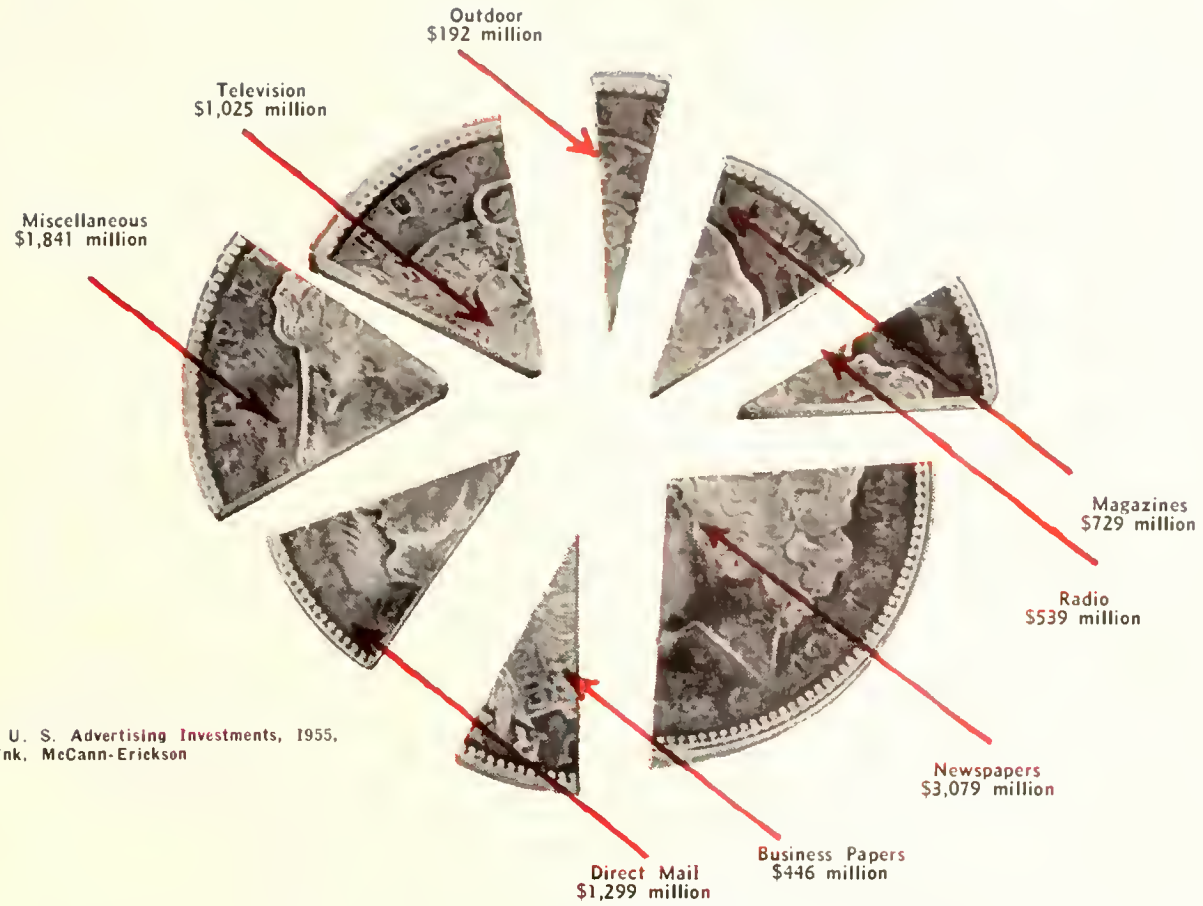
WQAM
Miami

Represented by John Blair & Co.

KOWH
Omaha

WTIX
New Orleans

Represented by Adam Young Inc.



SOURCE: U. S. Advertising Investments, 1955, Printers' Ink, McCann-Erickson

HOW CLOSE ARE WE TO SCIENTIFIC MEDIA SELECTION?

Closer than we were, say, two years ago but not much. However, there's more of a we-can-do-it atmosphere with ARF firmly assuming leadership mantle

By Alfred J. Jaffe

The question of how (or whether) media can be scientifically compared has been a burning controversy for years.

There is little wonder. The problem of picking the right medium or combination of media can make a tremendous difference in sales, the payoff factor in advertising.

But on top of this, the possibilities of scientific media selection have become enmeshed in a welter of crude and shrewd techniques, emotion-laden arguments, heavy barrages of media promotion, complicated statistics which only a few can understand, the rule of habit and tradition among old timers vs. the bold, confident attitude of younger advertising research technicians, the vested interests of buyers and sellers and many other complicating factors.

What's come out of this hodge-podge of fact and fancy? Has any progress been made? Is objective media evaluation just the dream of ivory tower statisticians? Or can valid measurements be devised which will take some of the judgment out of media selection and get the maximum mileage out of each media dollar?

In its 28 June 1954 issue, SPONSOR summed up the results of what is believed to be the biggest editorial project undertaken by a tradepaper—SPONSOR's two-year "All-Media Evaluation Study." The first conclusion was:

"Media evaluation is seriously underrated by both advertisers and agencies. Not only are testing techniques primitive but few systematically check on one medium against another as to results. Reason given: it's too hard."

Two years is a short time to measure real progress in a field as complicated as media selection.

These are the dominant trends in media evaluation today

1 **Advertising Research Foundation's** All-Media Audience Committee is working on long-range project to find uniform definition of audience for all media, is well on its way to proposing a magazine audience definition for approval

2 **Television Bureau of Advertising** will soon unveil national study of tv vs. newspapers, had previously released this year similar study in Chicago. TvB feels its two-media comparison provides truly comparable data for client use

3 **With refinement** of market research techniques, technicians are growing confident that difficult chore of measuring impressions ad media leave in consumer's mind can be licked, though it will take time to develop techniques

4 **Use of audience size** to compare media is still important measure but growth of know-how is leading to more sophisticated use of such data. "Numbers" are among few hard facts available for most inter-media comparisons

5 **Difficulties** of truly scientific media comparisons are one reason much media evaluation today is to study each medium individually. However, this kind of study will be helpful for later efforts in inter-media comparisons

6 **Gathering of material** correlating media usage by consumers with product usage is more evident. Some agencies gather much of this material themselves on an inter-media basis while the media themselves also supply much data

Though comparing media by sales results is considered ideal method, difficulties encountered led most researchers to try other ways

And it is not easy to sum up attitudes in a field where opinions are so diverse and where the experts qualify each phrase and split hairs to a fare-thee-well.

However, a SPONSOR survey of agencies, advertisers and market research firms did find more of the "it-can-be-done" attitude in 1956 than was evident in the 1952-54 period during which the All-Media Evaluation Study was researched and published.

Briefly, here's what SPONSOR found going on in media evaluation:

• The Advertising Research Foundation has been the leader in cutting new paths through the underbrush of media comparison. While not underestimating the difficulties, the ARF has [illegible] possible for keeping interest [illegible] media evaluation with its All-[illegible] Audience Committee and re[illegible] on the heels of the [illegible] $210,000 Printed [illegible] Methods study.

• [illegible] Pulse audience [illegible] papers provide [illegible] The promotion outfit has already released a study made in Chicago and will soon make public a similar study but done on a national scale.

• Evidence of the bold confidence of research technicians is the growing interest in finding out what impression is left in the consumer's mind by various media rather than just counting how many numbers of people are supposedly exposed to an ad message.

• The interest in "numbers" (audience size) is not diminishing but agencies are more sophisticated about using them. The general attitude among experts is that there is nothing dangerous about comparing numbers reached by various media if this is tempered by judgment. Moreover, the experts are only too well aware that audience size is one of the few, hard facts they have to work with.

• During the past two years there has been no real progress in coming up with a broadly-accepted technique for valid inter-media comparison. But a lot of work has been done in probing deeper into the effects of each medium by itself. While depth probes do not seek to find a basis for inter-media comparison, many researchers feel the knowledge gained will be useful (even necessary) when the giant step forward of designing an inter-media comparison *is* taken. The agency-operated polls and panels (such as those of Y&R and J. Walter Thompson) are key sources of data in this media probing.

The bugaboo of inter-media analysis is comparability, of course. If tv and magazine audiences or cost-per-1,000 are being compared, for example, is a household tuned to a tv show comparable to a person who "notes" an ad? Indeed, is a family tuned to a tv show comparable to a family tuned to a radio program? In short, can a uniform and workable definition of audiences to various media be developed?

The ARF feels it can. It is currently working on the problem through its Audience Concept Committee under the chairmanship of Maxwell Ule, senior v.p. in charge of marketing services at Kenyon and Eckhardt. This is one of two subcommittees of ARF's All-Media Audience Committee under Dr. Lyndon Brown, v.p. and director of media, merchandising and research at Dancer-Fitzgerald-Sample. The other subcommittee, headed by Roger Humphries of P&G, is preparing a design

for a broad scale magazine audience study.

The Humphries group has already completed its work and will soon present its recommendation for action to the parent committee. The Ule committee is a long range affair. Regarding this long-range aspect, Dr. Brown told SPONSOR: "You'll have to take my word for it that members of this committee are fully aware of the danger of degenerating into a debating society and have already come up with some very constructive thinking with respect to the broad problems."

Those working on this problem are not underestimating its difficulties. But the demand for comparative audience data and the confusion as to what constitutes the definition of an audience, Dr. Brown made clear, makes it essential that a "long war of attrition be directed toward achieving the ultimate goal." The ARF is not impressed with the cliché about the impossibility of comparing apples and oranges. Now that the Printed Advertising Rating Methods (PARM) is under its belt, the ARF is carrying it a step forward. At the ANA convention on 23 October, PARM Chairman Sherwood Dodge, v.p. and general manager of Foote, Cone & Belding, New York, told advertisers that, while the Starch recognition method and the Gallup-Robinson aided recall method "perform as they say they do," they are not "good enough to be of maximum help to advertisers."

Dodge unveiled a new device, developed by FC&B, which the ARF feels has the advantages but the not disadvantages of the Starch and Gallup-Robinson methods. The device is called a "Communiscope" and is nothing more than a portable projector with a timing device. It is used with a tape recorder to get playback information from respondents. With it an ad can be flashed on the screen for a pre-set length of time. At this point (the device is still in the experimental stage) the most satisfactory length of

(*Please turn to page* 71)

'COMMUNISCOPE': Developed by Foote, Cone & Belding, device shown below is being experimented with by ARF as outgrowth of Printed Advertising Rating Methods study. PARM group found deficiencies in Starch, Gallup-Robinson methods which, it feels, may be remedied by 'Communiscope.' Device is portable projector which flashes ad for predetermined length of time. Respondent, right, determines when ad is flashed. Interviewer, rear, has tape recorder for 'playback.' Use of device for tv is being investigated

What 400 viewers reported to Trendex

Question 1 *(asked of all respondents)*

"Of the television programs you watch regularly do you think you can tell the difference between those that are network originated and those that are originated from local stations?"

Answer

Of the respondents asked	218 *answered*	YES
Of the respondents asked	127 *answered*	NO
Of the respondents asked	55	*"did not know"*

Question 2 *(asked of those who answered "yes" to question 1)*

"The following are some television programs which are seen here in our city. Would you please tell me which of them are network programs and which are non-network in origination?"

Answer

Non-network programs

Viewer response	Highway Patrol	Badge 714	Studio 57	Average
Classified as non-network	70	76	38	61
Classified as network	85	93	113	97
Did not know	63	49	67	60
	218	218	218	218

Network programs

Viewer response	Private Secretary	Dragnet	Fireside Theatre	Average
Classified as network	137	144	151	144
Classified as non-network	60	60	33	51
Did not know	21	14	34	23
	218	218	218	218

Results:

When those who replied they did not know network from local question 1) are added to those who thought they did, but didn't (question 2) 84.8% of full sample did not know or could not distinguish between network and local programing.

From Question 1	Number	%
Respondents answering "no"	127	31.8
Respondents "don't know"	55	13.7

From Question 2	Number	%
[illegible] net as network	97*	24.3
Respondents "don't know"	60*	15.0

Total of 400 respondents	339	84.8%

DO VIEWE

Does an advertiser get more prestige when he chooses to sponsor a network show instead of a non-network show of equivalent caliber? Until now the answer to this question has been a matter of argument and intuition.

But a survey commissioned by the Katz Agency for the first time provides part of the answer. According to the survey (made by Qualitative Research, Inc., an affiliate of Trendex), most viewers don't know network from non-network programing. The conclusion drawn by Katz: if this is the case it follows that the advertiser has nothing to lose by sponsoring a non-network program rather than a network show.

Quality of network shows as compared to non-network shows was not the issue Katz was concerned with when it launched the survey. The representative firm simply wished to determine whether or not viewers had the same prestige reaction to a network-originated show that is found among advertisers, says Sol Rosenzweig, in charge of tv sales development at Katz.

Qualitative Research approached the problem on two levels. First it conducted a survey among 400 tv set owners in the 15 Trendex cities who were asked. "Of the tv programs you watch regularly do you think you know the difference between those that are network-originated and those that are non-network originated?"

A "no" or "don't know" answer terminated the interview; 182 said no. There were an additional 218 set owners who felt they did know the difference. These were read a list of

ARTICLE IN BRIEF

Probably first survey to determine whether viewers know network from local-originated shows was conducted by Trendex for Katz Agency. Great majority of viewers said they didn't know difference between net and non-net shows or failed to label shows properly when put to test. Katz' conclusion: fact show is on network does not give it prestige

NOW YOUR SHOW IS NETWORK?

84% of tv viewers don't know difference between net and non-network programing according to a recently completed Trendex survey for Katz

six tv shows seen in their city and asked to separate the network from the non-network programs.

Some 84.8% of the 400 viewers interviewed either (1) stated at the outset they could not tell the difference between net and non-net shows or (2) could not identify network from non-net shows when put to the test. Although Katz did not point it out, the percentage could conceivably be higher if it were known how many of the correct answers were lucky guesses.

A second survey was made among grocery and drug wholesalers to determine their opinions on network vs. non-network shows. The wholesalers were asked, "In your opinion, should a grocery (or drug) manufacturer buy a network television program or would you prefer to have him spend a proportionate share of his tv advertising budget for local television advertising?"

Some 55.3% of the total number of wholesalers interviewed replied that they would prefer local over network; 65.4% of the grocery wholesalers favored local while 44.1% of drug wholesales preferred local. Some 9.6% of the grocery men had no opinion; 13.9% of the drug dealers stayed on the fence.

Says the Katz report: "In short, the Katz Agency is using the results of this survey to support its contention that an audience-getting program with an effectively integrated commercial is what does the job with no special advantage accruing due to the fact of its originating from a network."

According to Katz the survey is, "the first of its kind undertaken by an objective research organization." The statement is backed up by researchers at the three major networks. Without mentioning Katz, SPONSOR asked network researchers if they knew of any surveys similar to that done by Qualitative. None of them did.

Consensus from the network researchers was that most viewers don't know what a network is. One researcher, however, felt that after the season's schedules have a chance to settle down viewers might learn to associate shows with the networks on which they appear.

As far as the question to wholesalers was concerned, one network researcher told SPONSOR that "wholesalers are laymen from our point of view." Network shows have more word-of-mouth effect, are more controversial and get broader exposure: for these reasons wholesalers might prefer them. However, some wholesalers might prefer local because they might think that local shows would have a local sales pitch. In other words, the questions may have been loaded through the use of the word 'local,' network researchers felt.

Jack Boyle, president of Qualitative Research, commented, there was no question that if you listed Ed Sullivan as one of the network programs you'd get a much higher response of people saying the show was network. (List of shows which were used is in accompanying chart.)

Katz's Rosenzweig pointed out that the survey was not an attempt to show that people don't know that a spectacular or a big name personality originates over a network. It was primarily meant to show that the network identification alone does not make any difference to the viewer.

DRUG AND GROCERY wholesalers like Ed Loring, Gilman Bros., Boston, v.p., were asked this question by Trendex phone interviewers: "In your opinion, should a manufacturer buy a network tv program or would you prefer to have him spend a proportionate share of his tv budget for local tv advertising?"

Drug and grocery wholesalers preferred "local" tv

Advertising preferred	Grocery wholesalers Number	%	Drug wholesalers Number	%	Combined Number	%
LOCAL	68	65.4%	41	44.1%	109	55.3%
NETWORK	21	20.2	33	35.5	54	27.4
BOTH	5	4.8	6	6.5	11	5.6
NO OPINION	10	9.6	13	13.9	23	11.7
TOTAL	104	100.0%	93	100.0%	197	100.0%

WHY DODGE IS WILD ABOUT WELK

His cost-per-1,000 is lowest among car shows and dealers say he brings in customers. Sales rose 100% in one year

"You're talking to New York, not to the country!"

That's one nightmarish dealer reaction Dodge and its agency, Grant Advertising, faced in trouble-year 1954. Dodge was spending $4.5 million in network tv that year, but sales were drooping, dealers were disgruntled. The product itself was being criticized for old-fashioned styling.

Then Dodge stylists went to work and developed a streamlined, younger-appeal car model. In tune with the radical restyling, client and agency played a long-shot: In July 1955, Dodge put Lawrence Welk and his band on network tv.

Ratings of his Saturday night ABC TV show took everyone, including Grant Advertising, Detroit, by surprise. After a low start for the first show in summer 1955 (7.1 Nielsen average audience), Welk built up ratings in the high and mid-twenties which put the show into the Top 20 from end of summer 1955 through September 1956.

"Ratings indicate the audience you get, they don't show sales," Dodge advertising director "Pete" Moore commented to SPONSOR. "But the most significant proof of success is that our dealers are wild about the show. We keep hearing from them about people coming into the showrooms and buying, 'because we saw the car on the Welk show'."

Dodge sales increases bear out the dealer reaction: From 140,000 units in 1954, Dodge climbed to 290,000 units in 1955. Of course, Dodge executives don't attribute the total sales climb to *The Lawrence Welk Show*.

"Last year was a particularly strong year in the automobile industry," says Moore. "Also, the 1955 and 1956 Dodge were the product of complete redesigning and retooling. But a large share of the credit must go to Welk."

For one thing, the show has produced the lowest cost-per-1,000 commercial minutes on tv among all automobile advertisers. The latest Nielsen cost-per-M report on last two weeks of July and first two weeks of August 1956 show that Welk cost $1.76 per 1,000 commercial minutes and reached 9,344,000 tv homes per average hour-telecast during that four-week period.

"The next lowest cost-per-1,000 commercial minutes among automotives in that same period is $2.36 while the highest is $13.71." Moore pointed out.

Furthermore, sales increases and favorable dealer reaction have caused Dodge to put another full-hour Welk show on network tv every week. The Monday 9:30-10:30 p.m. show on ABC TV, *Lawrence Welk's Top Tunes and New Talent*, had its debut on 8 October 1956. It's being cosponsored by Dodge and Plymouth dealers. The original Saturday 9:00-10:00 p.m. *Lawrence Welk Show*, also on ABC TV, continues under exclusive Dodge sponsorship.

"Dodge has more hours of network tv than any other automobile advertiser this year," Dodge account executive, Myers "Bud" Cather, told SPONSOR. "Close to $6-million of the 1956 Dodge budget is in network tv this year. More than one-third of the 1957 budget will go into network tv."

The Plymouth-Dodge cosponsorship of the second Welk show had its ori-

YOUNG AD IDEAS are [illegible] by Wendell "Pete" Moore, Dodge advertising director, [illegible] helped shape format for Monday night Welk show to appeal to younger car buyers. His [illegible] philosophy is two fold: (1) pre-sell consumers with hard-sell; (2) promote show to dealers

LOW COST coupled with good ratings made Welk top sales vehicle. Dodge added a second show to profit from Welk's popularity

DODGE PLANS are developed by top executives in Grant's Detroit office, where 75% of time spent by 125-man staff is devoted to this $20-million account. Studying Dodge storyboard above are (standing, l. to r.) Clyde Clem, radio-tv a/e; Myers "Bud" Cather, v.p., a e; Bob Mack, radio-tv director; (seated, l. to r.) Jim Brown, media director; Larry McIntosh, executive v.p.; Fred Peck, v.p., art director; E. McCord Mulock, v.p., creative director

gins back in 1953 when Jack Minor, now Plymouth v.p. in charge of sales, and Pete Moore. Dodge assistant sales manager in charge of advertising, both worked at Grant Advertising on the Dodge account. (For profile of Pete Moore, see Mr. Sponsor, 27 October 1956.)

The LA Dodge dealers spotted Welk in Santa Monica in 1953.

Said an agency radio-tv executive: "Welk had been playing for years, but he was a failure where the big time was concerned. Then from 1953 until 1955 the LA Dodge dealers sponsored him and they began piling in ratings in the 30's in a seven-station market. So we began paying attention to the show."

Dodge's $4.5-million network tv budget in 1954 was in *The Danny Thomas Show*, ABC TV, alternate Tuesdays (January 1954 through June 1956) and *Break the Bank*, ABC TV, Sundays (January 1954 until June 1956). But, while both shows were good buys on paper, with a favorable cost-per-1,000, the Dodge dealers weren't happy.

"We decided the ideal show for Dodge would be a live musical or variety show into which we could incorporate live commercials," Moore told SPONSOR.

Then Dodge ad executives suggested the Welk show for Dodge.

"Welk was anxious enough to go on that he agreed to a brief, six-week trial," says Pete Moore. "But even before the high ratings began coming in, people from all over the country wrote in to us praising the show."

NBC and CBS, say Dodge and Grant executives, wouldn't have anything to do with the show. "The best we could clear on either one of them was Saturday or Sunday afternoon time," says Larry McIntosh, Grant executive v.p. in Detroit. ABC TV cleared the Saturday 9:00 to 10:00 p.m. slot for the show. Today the show is aired over 203 stations, the Monday night show over 101 stations, and they give coverage to over 80% of the 3,800 dealers.

ARTICLE IN BRIEF

Everything from Dodge styling to its sales approach was under fire in 1954. Then Dodge streamlined its product, put Welk Show on ABC TV and sales rose 100%. In 1956, Dodge added a second Welk show to get younger viewers. Welk has lowest cost-per-1,000 commercial minutes among car shows

The Saturday night Welk show has shown "a remarkably high ratio of converting commercial impressions into sales, according to Pete Moore. "And we're really just beginning to get the full impact of the show in terms of sales since people generally buy cars in two- or three-year cycles. Some people say that tv is more effective in selling impulse-purchase items than with high-priced considered purchase products like cars, but I don't agree. When a product finds the proper show and well-integrated commercials, then tv is one of two most successful sales media."

Essentially, Dodge commercials break down into three types: live situation and hard-sell commercials starring Lou Crosby, announcer of the show; live musical commercials featuring the entertainers on the show; filmed competitive sell which demonstrates comparative advantages Dodge has over other makes. Lawrence Welk sometimes briefly introdnces these commercials, but he's not involved in the actual pitch, to avoid destroying the idealized image viewers have of the Bandleader.

One two-minute film commercial, which won the 1956 New York Art Directors Award, shows the actual [illegible] in the Dodge factory [illegible] of a folk song. Another [illegible] shows a man driving off [illegible] that's just been [illegible] Morro Bay, Cal., which began manufacturing cars in 1914, was known for its superior engineering, rather than styling. Its appeal was among the older over-35 crowd, but after 1949 this limited appeal gave Dodge big headaches.

"The loyal old buyers from pre-war days were dying off, and the younger crowd looked for styling," says Moore.

An independent marketing research project shows that 55.9% of all new cars bought in 1955 were bought in the 22 to 40 age group. However, relative to its direct competitors (Mercury, Pontiac, Oldsmobile and the lower priced Buicks) Dodge did not get a good percentage of the under-36 age group until 1955. It was at this time, that the newer-styled Dodge was introduced. Since then, Dodge has emphasized styling and color lines as much as engineering features.

"But Nielsen studies show that the Saturday night Welk show has a stronger appeal in the middle-age bracket because of his down-to-earth Midwestern approach to music," says Clyde Clem, Grant radio-tv account executive. The largest percentage of Saturday Welk viewers are in the 35-49 age group.

"That's a major reason why we added the Monday night show. In it, we're using a proved successful performer, but in a format designed to appeal to people under 35. It's a variety and talent show and the music in it will be more hep and less waltzy."

While agency and client both expressed delight over the first two Monday night shows, there may be some question this fall over the potential longevity of Welk's popularity. This season, when a majority of network tv shows have had disappointing ratings, the Saturday night Welk show slipped out of the top 20 according to the October 1956 Trendex for the first time in over a year. So far, however, Dodge and Dodge dealers continue to have reason to be pleased with the ratings.

Each dealer covered by network tv is assessed on a per-car basis. Total Dodge spending in 1957, including dealer co-op advertising, is estimated at $20-million, with $6-million earmarked for network tv.

Dodge spot tv and radio buys, following the pattern of other automotive advertisers, are confined to brief, seasonal flurries such as the current four-week new car announcements. This fall, beginning of the Detroit 1957 model year, Dodge is spending $500,000 in spot radio and tv, between 24 October and 20 November. Spot schedules are on 160 radio stations in 75 markets and on 32 tv stations in 15 top metropolitan markets. (See "Detroit's media model-T," 10 and 27 October.)

Dodge is not content just to rely on high-rated network tv programing and good spot buying. Moore emphasizes constant dealer promotions and aids to stimulate efficient advertising spending by the Dodge dealers on a local level. To further dealer cooperation Dodge and the agency designed a Do-It-Yourself kit which the 500 Dodge field men can use with Dodge dealers in developing local campaigns.

How Dodge converts ratings into sales

SHOW FORMAT: Welk's Saturday night show is keyed to post-35 crowd, who're traditional Dodge fans. His new Monday show, cosponsored by Plymouth, has format appealing to under-35 age group, with newer tunes, young talent.

COMMERCIAL APPEAL: Dodge has three different sets of commercials. Live situation hard-sell delivered by announcer Lou Crosby are integrated into show. Musical, entertainment commercials use show talent for greater product identification. Film commercials demonstrate the competitive sales points.

DEALER MERCHANDISING: For maximum dealer support of its tv effort, Dodge keeps 500 field men in constant touch with dealers. Field men tell dealers of show ratings, help them work out their local ad campaigns.

MEDIA CHOICE: Dodge and Grant Advertising keep trying to add more live stations to Welk's ABC TV lineup. They bolster the net tv effort with sporadic spot radio and tv advertising, which is keyed to new car introduction.

WHAT TIMEBUYERS WANT FOR CHRISTMAS

Advice to broadcasters: Steer clear of gimmicks, desk bric-a-brac with station call letters—and make sure you don't miss anyone

"So there I was with this big, dead bird," the girl timebuyer from Chicago said, "and nine blocks to walk to the station. Naturally — it being Christmas eve—getting a cab was impossible. So what could I do? You just can't abandon a frozen gift turkey on Wacker Drive without attracting attention. Believe me, that night I did some tall thinking about Christmas gifts from broadcasters."

Right now is the time of year when a lot of people in the trade are thinking about business gifts at Christmas —including broadcasters. In fact, they probably have more reason to think about it than most.

"It was a couple of days before Christmas," a timebuyer recalled, "when the fellow at the desk got a gift basket of potables. Right away I notice the call letters, and it's from a station I'm buying too. So I settle back and wait for mine to arrive.

"Well, it never came. At first I blamed the postal system, then the station, then the rep, and even myself—maybe I'd done something.

"Of course," he went on, "there must have been some perfectly reasonable explanation, only I didn't know what it was. It may sound petty, but it preyed on my mind."

When it comes to making up the Christmas gift list, broadcasters (and their reps, if they are called on to help assemble the names) will do well to check and double check.

Old timers on the Avenue admit that in the last three or four years, the "loot" has been dwindling. One adman recalls that the December duties of his first agency job consisted largely of seeing that his boss' daily haul of presents got from the shop to his home

but buying the right gift takes headwork

Spirit of giving is from the heart,

in Westchester, and safely deposited.

Despite the tapering-off, Christmas is still pretty exciting around the agencies. About the second week of December the gifts will start pouring in: whiskies, wines, cordials, paperweights, fruit cakes, perfume, ashtrays, desk lighters, pocket lighters, cigarette boxes, diaries, musical bottle-tops, bar sets, travel kits, nylons, steak knives, plum puddings, highball glasses and cocktail shakers, magazine subscriptions, letter openers, compacts, fisherman's knives, wallets, party aprons and chef's hats, pens, pencils, Waring mixers, calendars, and memo pads.

Some of these will be branded with the call letters of the station which destroys their re-gift value. There are some timebuyers who rate this re-gift value very high. In their circle of friends and family, they gain considerable prestige as a real Good-Time-Charlies when Nöel rolls around and they are still left with a full piggy-bank for that New Year's Eve night out. The timebuyer with six gift travel clocks and nowhere to go is all set to reciprocate when he's surprised by a friend bearing an unexpected Christmas present. But not if the clocks are emblazoned with such legends as: "Our time is your time KXXX."

Then there will be the regional type gifts sent by stations whose areas are noted for some native products: celery from Michigan, pecans from Louisiana, oranges from Florida, grapefruit from Texas, and cheese from Wisconsin. (We have yet to hear of Cadillacs from Detroit, but wait - Christmas is coming).

Caught in this tinseled deluge, how does the timebuyer react to it? A spot check among buyers revealed the following:

All timebuyers like to be remembered by broadcasters at Christmas. Only in the means of remembrance are feelings mixed.

Some timebuyers say they are happy to get cards. A lot of others confess they would include a good deal happier [illegible]. Here is something exciting [illegible] seeming a Christmas package [illegible] never quite outgrows).

[illegible] welcome gifts by major[illegible] are potables, edibles and things that get used up. They take up room for awhile, but not forever. Sometimes they even are just what a timebuyer might buy for himself.

Liquors and wines rank high in preference, especially standard types. By standard types, we mean things that average people like to drink: scotch, bourbon, rye, gin, port, sherry, burgundy, etc. The exotic stuff (Arabian fig brandy and pumpkin cordial) may serve as fine conversational pieces, but they never get drunk up.

Food gifts are about neck-and-neck with liquors, provided some care is exercised in their selection. Victuals generally accepted as palatable and not too perishable are the happiest choice. One again, the exotics (chocolate noodles and jellied grasshoppers) are likely to linger on the shelf—a constant reminder of a station man's goofy taste in gifts.

The regional food gifts mentioned earlier are generally welcome. They only become unwelcome with oversupply. Several crates of Florida oranges plus umpteen bushels of pretty red apples from Oregon not only creates a major transportation problem for the timebuyers, but once transported, lend to his home a sort of supermarket aura. And the task of unloading several hundred oranges on his neighbors has carried many a timebuyer right through Twelfth Night.

Baskets of mixed fruits are popular within reason. But a dozen of these setting around a living room can make the timebuyer feel he either is going to sea or convalescing.

Hor d'ouvres, snacks and cocktail trimmings are pretty universally appreciated by all except a few timebuyers such as Lynn Diamond, of Emil Mogul, who claims to have accumulated over the years the largest collection of pearl onions and cherries in Greater New York. Also the forks to spear them out of their jars. By and large, however, this type of gift has helped out many a recipient with holiday entertaining. Magazine subscriptions, including trade papers, are considered a desirable gift.

But at the very bottom of the preference list is the gimmick gift. This is the *petit point* ashtray, the rhinestone phone dialer, the chinchilla-covered paper-clip dispenser, all wildly lettered with station call letters. These are destined for the lower left desk drawer where they rattle around uselessly until the timebuyer moves on to another desk or housecleans his old one. Reps who are consulted by stations on what to give always steer their clients off the gimmick gift.

In between the gimmick and the potables-edibles lies the broad category of hard good gifts—carving sets,

ARTICLE IN BRIEF

Timebuyers like to be remembered at Christmas by broadcasters. Only in the means of remembrance are their feelings mixed. Cards are fine, gifts are wonderful—provided these gifts have been selected with thought. Articles of real use or items that get used up are preferred. Engraved or stencilled call letters do nothing for a gift; if the present is worthwhile, the donor will be well remembered

SUGGESTED GIFTS
FOR LAST-MINUTE SHOPPING

Edibles: Fruit, hors-d'ouvres, coffee, canned meats and fowl, cheese

Potables: Liquors, wines or cordials, which come in gift decanters

Office and home: Leather goods, glassware - but skip the call letters

Gift certificates: You can't go far wrong if you let them pick

Magazines: Subscriptions to general interest or trade magazines

Charities: Gifts to the needy sent in the name of the Timebuyer

pewter pitchers, photo albums. The chief concern here is duplication. This Christmas, many a timebuyer will wind up with nine 1957 diaries, and even a timebuyer rarely lives that full a life. Some of these duplications will be the result of trade-out deals involving several stations and a single product. Last year, some girl timebuyers were all but inundated in a single brand of perfume. Another Christmas it was cigarette lighters. "So you get 12 lighters," a timebuyer said, "and only smoke one cigarette at a time." The lighter problem was further complicated by the call letters which had been stenciled on them, destroying the previously mentioned re-gift value. But then an enterprising girl timebuyer discovered that nail-polish remover would erase the call letters, and once the word got out, the lighters gradually got spread around to the lighterless. Word also got around to the donors, and the following year, those who gave lighters made certain their call letters were deeply-etched and nail-polish-proof.

Gift certificates were mentioned by several timebuyers as desirable, especially if issued on merchandise with general appeal.

Some timebuyers, however, take a dim view of all Christmas giving. Not that they don't wish to be remembered by broadcasters. They do. But they would like to see the gift money go to charity. One of these is Evelyn Jones, Donahue & Coe.

"I've been plumping for this for years," she says. "These gifts from stations represent an awful lot of local money. What would make me happier than any personal gift would be to receive a card from some station that reads: 'In the name of all timebuyers, we have donated $2,000 to our local hospital for crippled children.'"

In the matter of where gifts are sent —to the agency or the home, most timebuyers would prefer to get them at home, with the exception of a very few who said they had small mailboxes.

Whether he gets them at home or at the agency is immaterial to Jerry Sachs, of Doyle Dane Bernbach. His wants are simple. When asked by SPONSOR what he'd like for Christmas, he came back with:

"A candle to make the whole ball of wax, a marked deck for wheeling and dealing, a knife for paring the cost-per-1,000, and a rubber ball for when client says, 'Let's toss it around.'" ◆

NTA WEB'S GOAL: TO DOUBLE PROGRAMING BY YEAR'S END

Added 20th Century-Fox features make expansion possible. Full-scale net is plan

Last week, National Telefilm Associates, Inc. announced arrangements with 20th Century-Fox that provide for exclusive tv rights to 390 of the studio's pre-1948 feature films over a five year period at a cost of about $30 million. At the same time, 20th bought a 50% stock interest in the NTA film network where most of their product will be shown.

How did Ely A. Landau, young NTA president, swing the deal?

It began as a chase that lasted four months, covered two continents and criss-crossed the Atlantic. New York to Hollywood, Paris, Rome, London—it might have been out of a Hitchcock thriller. Busy, globe-trotting Spyros Skouras, head of 20th, is a hard man to keep up with. But Ely A. Landau, NTA president, is a harder man to shake off—if he wants something badly enough.

NTA President Ely Landau

NTA network now programs one-and-one-half hours weekly through its 110 affiliates. "Now that we know where the product's coming from," Landau says, "we should double programing time by the first of the year." In fact, Landau looks ahead to a time when they'll program on the same scale as the networks.

The first step will be selling full sponsorships. The pitch will be: stockpile of product, area exclusivity, and absolute clearances on affiliates. Affiliates will share on approximately a 40-60% basis, and reps will collect commissions. The sales organization numbers about a dozen men working out of three offices: New York, Chicago and Los Angeles.

The NTA-20th arrangement calls for five 78-picture packages to be released at rate of one a year. (See Sponsor-Scope this issue.)

NTA acquired immediate rights to two packages which will gradually be distributed. Meanwhile 20th is throwing its weight behind NTA and by March 1957 will begin producing initial episodes of four new half-hour series for tv syndication.

Complex deals like this are Landau's life. Ten years ago, at age 26, he backed into tv as New York distributor for a Texas snack called Pepcorn Chips. Pepcorns failed to hold up in the northern climate, so Landau, who had sold them through spot tv, got into the agency business. After a stint as tv director at Emil Mogul, he formed his own film company in 1951, parlayed it into a $14 million corporation. ◆

WHAT TV DID FOR IKE

It didn't win election for him, but admen feel it brought out larger vote, helped inform more people of key issues

Did television help keep President Eisenhower in the White House? Did the weight of the Republican budget coupled with shrewd media strategy work against Governor Stevenson? As the campaign ended admen surveyed by SPONSOR tended to underplay the importance of television alone in swaying the vote. Tv helped turn out voters, but did not affect their choice, they felt. In the report below, admen conclude optimum use of tv in politics is yet to come

by Evelyn Konrad

Was tv a determining factor in electing the President?

In the 1952 Presidential election, when the air media first became a campaign issue, the Democrats maintained that air advertising techniques were used to "sell" the President to the voters. But, in the 1956 Presidential campaign many of the tv techniques criticized in 1952 were used by Democrats as well as Republicans.

Now that the pre-election tensions have subsided, admen can review the campaigns in an attempt to determine just how important tv and radio were in swaying the vote. Reactions to political use of the air media are mixed, and admen interviewed by SPONSOR on election eve tended to discount air advertising as a primary force in swaying the vote. However, they say that television and radio, as media for covering the headline news in the Middle East, had immeasurable influence upon election results.

These are major conclusions about the use of tv and radio in the 1956 Presidential election among the advertising fraternity:

• The heavy use of air media by both parties tended to bring out a bigger vote than issues between the opposing candidates would have otherwise. The impact of tv in 1956 was greater than in 1952, particularly since there are so many more sets this year.

• The five-minute tv speech is an important addition to the strategy of campaigning. It's effective for exposing one issue concisely without boring viewers.

• The effect of advertising agency influence has been exaggerated, since tv-sophisticated voters are able to distinguish between staged films and forthright speeches. There may have been some viewer resentment to artificial staging techniques.

• Techniques like the minute spot saturations used by the Republicans in 1952 were equally effective in 1956 in localizing issues and getting frequent impressions across to potential voters shortly before Election Day. (The Democratic National Committee had planned a similar spot campaign, but could not place it in the week before

Election Day because of a lack of funds.)

• The three-network 11:00 p.m. to midnight buy on Election Eve of the Republicans, while too late to persuade on the basis of issues, probably had a powerful last-minute impact upon the voters. Politicos have always said that no party can afford to stop bell-ringing till the election's over. It stands to reason, therefore, say tv-wise admen, that having the last word on tv in such a major effort gave the Republicans a big advantage.

The Democrats wound up with a 45 minute program (10 to 10:45) on only one network, CBS.

In comparison with the 1952 Presidential campaign, the use of air media in 1956 was shrewder, slicker, according to the majority of admen interviewed by SPONSOR. Some of the techniques developed in this campaign will become increasingly popular; others will tend to be discarded when all the studies of voter reaction are in.

ARTICLE IN BRIEF

Admen feel tv's role in shaping the election was less than expected. Viewers aren't influenced by stagey canned films, they say; prefer to be told issues straightforward. Smaller air budget worked against Democrats in opportunity to present views, says majority. Major mistake: Democrats didn't have financial flexibility to explore the Mideast crisis

Here's a step-by-step analysis of both parties' air advertising strategy:

1. *Could a different approach on tv have changed the election outcome?* Until the last week of campaigning, even the agencies for the two political parties concentrated on the margin, not the majority of the voters. Most of the experts involved in developing the campaigns felt persuaded that the outcome of the campaign, while tough to guess, would be determined one week prior to Election Day.

"The party that's in office has the easier job, since it need only rationalize well-known events," said one NC&K executive. "The incumbent party must criticize, theorize and make itself known. There's a certain amount of inertia to be fought too. But we began presenting issues on the air in mid-September, and by the end of October, the candidates and issues had been presented as often as the budget permitted. Nothing more could be done."

Today, after the fact, and with the benefit of hindsight, a number of admen disagree that nothing more could have been done in the week prior to

THE HOME-STRETCH RATING BATTLE*

HALF-HOUR TALKS

Friday October 12 9:00-9:30 p.m.	**Eisenhower**	**WRCA-TV**	**9.6**
	Treasure Hunt	WABC-TV	9.2
	Lilly Palmer	WABD	1.9
	Yachting	WATV	1.8
	Crusader	WCBS-TV	25.3
	Hour of Danger	WOR-TV	4.1
	Bowling	WPIX	2.7
Monday October 15 10:30-11:00 p.m.	**Stevenson**	**WABC-TV**	**4.3**
	Boxing	WABD	4.1
	All-Star Theater	WATV	4.4
	Studio One	WCBS-TV	18.8
	Million Dollar Movie	WOR-TV	6.6
	Susie	WPIX	2.3
Tuesday October 16 8:30-9:00 p.m.	**Dewey**	**WABC-TV**	**4.1**
	Bowling Time	WABD	1.8
	All-Star Theater	WATV	4.4
	The Brothers	WCBS-TV	20.8
	Million Dollar Movie	WOR-TV	6.8
	Game of the Week	WPIX	1.3
	Project Twenty	WRCA-TV	19.9
Tuesday October 16 9:00-9:30 p.m.	**Kefauver**	**WABC-TV**	**2.6**
	Bowling Time	WABD	1.4
	Republican Nt'l Committee	WATV	.9
	Herb Shriner	WCBS-TV	13.4
	Hour of Danger	WOR-TV	3.3
	Double Feature	WPIX	2.2
	Jane Wyman	WRCA-TV	30.4
Wednesday October 17 9:00-9:30 p.m.	**Nixon**	**WCBS-TV**	**11.2**
	Ozzie & Harriet	WABC-TV	9.8
	Beulah	WABD	2.2
	Westinghouse on the Town, Sports	WATV	1.3 1.0
	Hour of Danger	WOR-TV	2.2
	Dr. Christian	WPIX	3.6
	Kraft Theater	WRCA-TV	28.3

FIVE-MINUTE TALKS

Monday October 15 9:25-9:30 p.m.	**Eisenhower** (after *Producers' Showcase*)	**WRCA-TV**	**17.5**
	Bishop Sheen	WABC-TV	5.5
	Racket Squad	WABD	2.8
	Front Page Detective	WATV	1.3
	I Love Lucy	WCBS-TV	35.0
	Hour of Danger	WOR-TV	2.3
	Fabian of Scotland Yard	WPIX	1.8
Monday October 15 10:25-10:30 p.m.	**Chester Bowles** (after *Robert Montgomery Presents*)	**WRCA-TV**	**18.8**
	Top Tunes	WABC-TV	9.5
	Boxing	WABD	3.8
	All-Star Movie	WATV	3.8
	Studio One	WCBS-TV	17.3
	Mililon Dollar Movie	WOR-TV	6.5
	Charles Boyer	WPIX	2.0
Tuesday October 16 10:25-10:30 p.m.	**Wilson** (after *Armstrong Circle Theater*)	**WRCA-TV**	**25.0**
	Playhouse 15	WABC-TV	1.5
	The Hunter	WABD	1.5
	All-Star Movie	WATV	2.5
	$64 000 Question	WCBS-TV	26.5
	Million Dollar Movie	WOR-TV	3.5
	Double Feature	WPIX	.8
Wednesday October 17 9:55-10:00 p.m.	**Democratic** (after *Kraft Tv Theater*)	**WRCA-TV**	**25.0**
	Republican (after *I've Got a Secret*)	**WCBS-TV**	**19.8**
	Ford Theater	WABC-TV	7.0
	Transport Workers	WABD	.8
	Songs of Yesteryear	WATV	1.5
	Hour of Danger	WOR-TV	1.8
	Highway Patrol	WPIX	4.3
Wednesday October 17 10:55-11:00 p.m.	**Eisenhower-Mitchell** (after boxing)	**WABC-TV**	**7.8**
	Ricky Ticky	WABD	1.3
	All-Star Movie	WATV	2.8
	20th Century	WCBS-TV	19.0
	Million Dollar Movie	WOR-TV	4.0
	Ellery Queen	WPIX	3.0
	Twenty-One	WRCA-TV	11.0

*Tele-Pulse ratings for New York as campaign reach mid-October height.

the Election. Mistakes were made in the air advertising strategy the Democrats used, according to admen who've been active in planning tv for politics. These are the mistakes they point to and the tips they offer for future use of tv in politics:

• The Democratic plans were not sufficiently flexible. They had not allowed an emergency budget to finance the presenting of new issues that emerged during the campaign, notably the Middle Eastern conflict.

• Political campaign media strategy cannot be planned like product strategy. A product stays substantially the same between the time it's handed to the agency for commercial shooting and the time it goes on the air. In today's fast-moving political scene, this is not true. Therefore, filmed speeches can never ring as true and apropos of a particular situation because of the time that passes between filming and airing.

2. *Five-minute telecasts*: This concept was developed for the Democrats by Norman, Craig & Kummel media v.p. Reggie Schuebel and was used extensively by both parties. The Democrats placed 41 five-minute films on prime network evening time and 31 in daytime network shows. The Republicans used fewer five-minute shows but more half-hours than the Democrats.

The principal difference in the strategy was the fact that the Democrats went on the air in mid-September, about three weeks before the Republicans did. While the early start gave them a chance to dominate the networks in the beginning of the campaign, their announcements tended to be outweighed and overshadowed by a more concentrated Republican effort during the crucial last two or three weeks of the campaign.

"Actually, the five-minute telecasts were a good media decision, but a bad emotional choice," comments Ruthrauff & Ryan tv and radio head, George Wolf. "No one can be persuaded effectively in five minutes and cutting off a viewer's favorite program may have caused considerable resentment. I think that people who hadn't made up their minds were willing to listen to a half-hour speech."

While a number of admen agreed that the five-minute tags on top-rated shows caused viewer resentment, the majority of them feel that these telecasts made it possible for the parties to reach more voters with an explanation of the issues. And the new rate plan Reggie Schuebel sold to the networks (which reduced the rate of five minutes from 30% of the hourly rate to one-sixth of the hourly), made it possible for the Democrats to achieve far greater frequency impact on a limited budget than they had in the 1952 Presidential campaign.

"The five-minute segment is most suitable for presenting one issue without boring viewers," says Y&R tv-radio v.p. Rod Erickson. "It gave the parties a chance at more frequent exposure."

The ratings of these five-minute segments (see Tele-Pulse chart for New York on page 37) indicate that the use of these telecasts was a success. None of the half-hour political talks, through mid-October at least, achieved ratings that even came close to the popularity of the programs they had displaced. The five-minute telecasts, on the other hand, tended to inherit most of the viewers from the preceding program.

3. *Tv showmanship*: Staging and searching for dramatic effect in the telecasts may have boomeranged, most admen agree, by appearing phoney.

It Is Thanksgiving

Once again, the people of Kansas gather together to give thanks for their many blessings. Once again, the labor and faith of our farm families have been rewarded far beyond all expectations.

We at WIBW enjoy a double share of this Thanksgiving spirit. First, as farmers ourselves; and second as a long established friend and welcome daily visitor into the homes of these farm families.

We are human enough to derive our greatest pleasure from this enviable listener relationship and pledge ourselves to its continuance.

Gen. Mgr., WIBW and WIBW-TV, Topeka
KCKN, Kansas City

"I think people prefer live to canned political telecasts," says Texas Co. advertising director. Don Stewart. "People have seen enough television by now to differentiate between the spontaneous and the staged and on the part of political candidates, particularly, they tend to resent anything phony or staged. A number of people told me, for instance, that some things in Governor Stevenson's 'over the fence' talks struck them as corny."

Sensitivity to the "staged and phony effects," said a majority of admen, hinges largely on the viewer's political predisposition.

"Some of the telecasts were obviously staged," says Rod Erickson. "But that was the fault of the production. Still, people probably rationalized it and didn't blame their favorite candidate for excessive showmanship."

Nonetheless, most admen agree that there'll be a return to straightforward presentations without production sugar-coating in future political campaigns.

"The more impressions made, the better the job of selling in the case of political concepts as well as in product merchandising," says Lehn & Fink advertising head, Emanuel Goren. "But people react best to simple presentations, rather than staged conferences. They tend to resent attempts to dupe them. For instance, many people I spoke to casually said the questions in the 'press conference with Ike were obvious plants.' That type of tv presentation may alienate the very voters, the independents, to whom both parties try to appeal most."

4. *Half-hour speeches*: The Democrats had originally scheduled 11 half-hour telecasts and 14 half-hour radio speeches. The Mid-East crisis, which caused President Eisenhower to address the nation on television, gave Governor Stevenson an additional quarter-hour when he sought "equal time."

The Republicans had more than twice as many half-hour telecasts as the Democrats, not counting the three-network hour buy on 5 November. Both parties used some simulcasts, but only the Democrats bought half-hours on radio as such, with their three MBS broadcasts.

In their appearance in October before the Gore Senate Investigating Committee, the Democrats reported a $1.3 million budget placed through NC&K, and apportioned predominantly to tv and radio for time, preemption and production costs. The Republicans reported a budget some 20% higher than that of the Democrats, placed through BBDO, plus additional funds spent by Citizens for Eisenhower (through Y&R).

Network time costs alone, between 1 September and 6 November, including production and preemption costs, shaped up like this: $1,189,660 for the Republicans through BBDO and $690,026 for the Democrats through NC&K.

Feelings about the half-hour telecasts are mixed. "Many people will always watch only a part of a half-hour political telecast," said one ad manager. "Yet even partial viewing is more effective than relying only on shorter segments."

5. *Tv and/or radio*: Compared with the 1952 Presidential campaign, network tv was used far more extensively than network radio by both parties, but by the Republicans particularly. Here admen's opinion divides sharply. Some feel that a straightforward ex-

(*Please turn to page 42*)

Showmanship with that
KENTUCKY FLAIR!

Here you see Dave Garroway driving up to Kentucky's magnificent new $16,000,000 State Fair and Exposition Center—where for two days in September he originated his *Today* show.

In a State that's known for showmanship, Kentuckians look to WAVE-TV for the best in *television* showmanship. Here's the proof:

PROGRAMMING: Two 1956 Surveys* show that WAVE-TV gets *audience preference!*

COVERAGE: WAVE-TV has 66% greater coverage than the second Louisville station because of its low Channel 3, full power and greater tower height (914' above sea level)! 2,437,000 people are served by WAVE-TV in 70 mid-Kentucky and Southern Indiana counties!

EXPERIENCE: WAVE-TV was first on the air in Kentucky, in 1948. Its experienced crews have the know-how to help your programs *and your commercials sell!*

Let NBC Spot Sales give you all the facts!

**Metropolitan ARB, March, 1956*
**ARB Louisville, Feb., 1956*

LOUISVILLE'S
WAVE-TV
CHANNEL 3
FIRST IN KENTUCKY
Affiliated with NBC

NBC SPOT SALES
Exclusive National Representatives

FLASH TO RADIO STATIONS FROM RCA THESAURUS! TV's HOTT

THE NEW LAWRE

Lawrence Welk, one of Television's greatest successes and the nation's biggest band attraction, is now ready to make money for your *radio* station.

Lawrence Welk's star is sky-high and still climbing! *Now*, RCA Thesaurus has captured the excitement of the fabulous Welk TV show for a 30-minute radio program. They're all here to build audiences for you — the same stars, the style, the *sell* that put Lawrence Welk's show consistently among the top ten TV shows, and also make it the most popular musical variety show on TV!

Here's *modern* radio programming...the kind that turns in peak sales performance. And here's what makes the difference: all New Orthophonic High Fidelity recordings . . . over 150 selections to date, most of which have not been previously recorded or transcribed by Welk . . . Welk himself emceeing, opening and c the shows, introducing the tunes and the local announcer. entire Welk troupe, including "Champagne Lady" Alice Lo cordianist Myron Floren, violinist Dick Kesner, organist Burk, and all the rest of this winning team!

All this, plus special sponsor sales kits, including brochures, tion discs, promotion material recorded by Welk, and more!

Your sales tools are ready now, and you can start the shows D ber 3rd. If you are not a subscriber to the RCA Thesaurus li service, now is the time to get complete information about th Lawrence Welk Show and RCA Thesaurus for your market. other top name programs and features are available to subscr for the one low subscription price. Call for details today!

CESS STORY NOW READY TO SELL FOR YOU. PRESENTING . . .

CE WEEK

SHOW

D BILLINGS WITH NEW RCA THESAURUS CHRISTMAS "SELL TUNES"

L-TUNES are the unique new commercial tunes that come CA Thesaurus subscribers free of additional cost. They're gned to boost station income and sales for sponsors. SELL-ES are tailored to all kinds of campaigns — automotive, , furniture, and others . . . over 100 of them! And now, Thesaurus presents 20 new Christmas SELL-TUNES e especially for holiday sponsors. Ask about them, and the 26 for '56" package of commercial holiday features.

SALES-BUILDING RCA THESAURUS AVAILABLE IN YOUR MARKET?

your RCA Thesaurus representative today! There's a treas-f sales-building features available through your single RCA Thesaurus subscription. Over 25 big shows, 5,000 musical selections, including QUICKIE TUNES (less than two minutes each), SELL-TUNES and SELL-EFFECTS (more than 2,000 singing commercial jingles, commercial sound effects, program signatures, time and weather jingles). You also get the RCA Thesaurus local merchandising and sales aids, like "Shop at the Store with the Mike on the Door," plus many other wonderful features. Check your Thesaurus representative today!

RCA RECORDED PROGRAM SERVICES

RCA

155 East 24th Street, New York 10, N. Y., MUrray Hill 9-7200 • 445 N. Lake Shore Drive, Chicago 11, Ill. WHitehall 4-3530 • 522 Forsyth Bldg., Atlanta 3, Ga., JAckson 4-7703 • 1907 McKinney Avenue, Dallas 1, Texas, RIverside 1371 • 1016 N. Sycamore Ave., Hollywood 38, Calif., OLdfield 4-1660

TV & ELECTIONS

(*Continued from page 39*)

planation of the issues over radio is the most effective method of mass persuasion.

"FDR started it with a Fireside Chats," says the radio-tv director of one agency. "And no amount of gesturing or production on tv could have improved on the effectiveness of those talks. Governor Stevenson would have been far better off to use more radio, with the kind of budget the Democrats had, and reach more people more frequently."

Says George Wolf, "You can make a bigger emotional appeal politically in radio than on tv, because there's more left to the imagination. I think the Democrats made a mistake in not using more radio. Their point of view could have been sold as well on radio as on tv, and the present low cost of radio might have made up for the discrepancy in the Democratic and Republican budgets."

The Republicans did use spot radio extensively during the last two weeks prior to the election. Starting 22 October and running through 5 November, five-minute announcements were being heard in 110 Eastern and Midwestern markets, aimed specifically at foreign-language groups.

Said a representative of Pan-American Broadcasting Co., station representatives and producers of these five-minute broadcasts for the Republican National Committee: "This was the first time radio was used in a Presidential election to reach foreign-language groups. With this campaign, the Republicans went after some five million people who could make a decisive difference in certain big-city markets."

With a SPONSOR-estimated $100,000 budget, the Republicans had put a minimum of two five-minute announcements weekly per language on the appropriate stations. Programs were broadcast in Polish, Italian, Ukranian, Hungarian, German, Greek, Slovak, Czech, Lithuanian.

When interviewed during Election week, Gene Kummel of NC&K told SPONSOR ruefully: "Sure, that's a great idea, and we'd have loved to do it. But the Democrats just didn't have any money left."

Of course, both spot radio and spot tv was used heavily by both parties on the state and local level. Campaign outlay, according to the Gore Senate Committee, was estimated at $11 million for all campaigning on the local, state and national level, with Republican cash contributions pegged as two and a half times as large as Democratic cash reserves.

Admen were evenly divided in their evaluation of tv versus radio for political purposes. Many felt that Americans today are so accustomed to being able to see their favorite personalities, that they expect to see the political candidates as well. And, added some, if one party uses tv, the other one can't afford not to do so.

At the height of the campaign, Samuel Lubell, well known political analyst who covered the campaign for Scripps-Howard, told SPONSOR: "I don't think television will have any particular effect in electing the next President. Most people will be voting in the main on economic issues, on how they feel about Eisenhower's role in ending the Korean War and on how they feel about the two parties."

However, television became a bigger factor than had been anticipated by Sam Lubell when the Mid-Eastern battles exploded one week prior to the Election Day.

By the weekend prior to the Election, foreign crisis fought foreign crisis for radio and tv priority: the Russian invasion of Hungary served to underline the importance of foreign policy in the election. Tv and radio coverage of UN proceedings multiplied, thus giving the voting public the opportunity to evaluate the Republican administration at work.

Philadelphia QUIZ

QUESTION . . . . What Radio Station offers Outstanding Personalities that Sell as well as Entertain.

ANSWER . . . . . WIBG personalities like Doug Arthur, Fred Knight, Joe Niagra, Tom Donahue, Bob Knox, Tony Bourg, Ray Walton SELL as well as ENTERTAIN.

QUESTION . . . . What Radio Station offers its Advertisers EXTRA BONUS features to advertise their product.

ANSWER . . . . . WIBG, Phila. includes at NO EXTRA COST, BILLBOARDS, TRANSIT CARDS, DIRECT MAIL and Trade Paper Advertising.

QUESTION . . . . What INDEPENDENT programs MUSIC & NEWS and has the TOP POWER.

ANSWER . . . . . WIBG'S POWER is 10,000 WATTS; MORE than TWICE the power of the next largest independent.

Pennsylvania's most powerful independent!

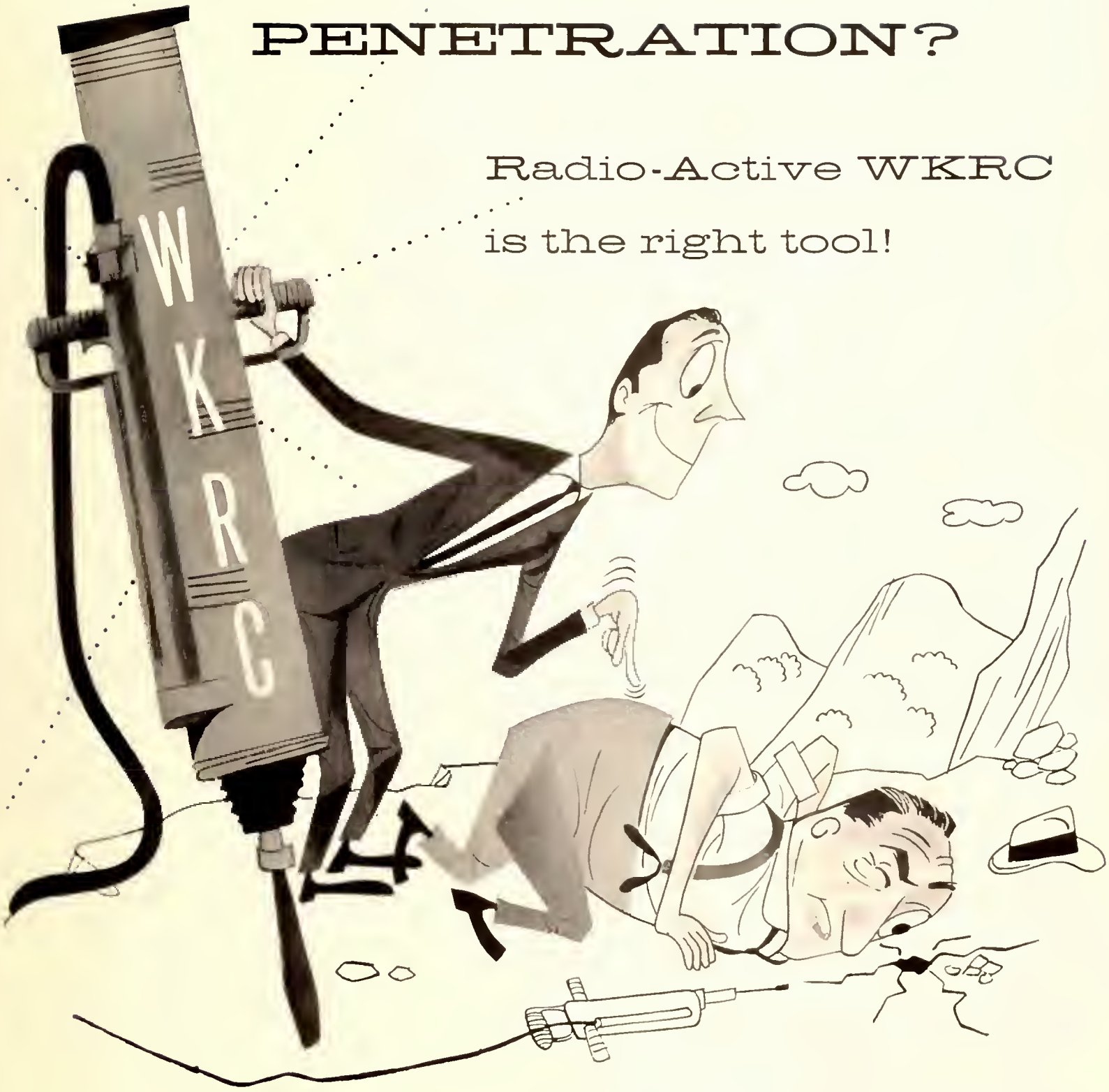
WIBG | 990 10,000 WATTS

SUBURBAN STATION BLDG., PHILA. 3, PA., RI 6-2300 NAT'L REP.: RADIO-TV Representatives

PENETRATION?

Radio-Active WKRC

is the right tool!



To hit pay ore, drill deep! To dig through hard rock, you need diamonds. Even hard metals won't do. To get your share of the rich, Cincinnati market, use the right tool—the station with the most daytime listeners—WKRC! Get the facts from Katz!

Leads All Day!

WKRC

A TAFT STATION • Represented by the Katz Agency

FOR CINCINNATI, THERE'S ANOTHER KEY

Exclusive CBS Schedule

IT'S WKRC-TV

Ken Church, Vice President and National Sales Manager.
Don Chapin, Manager, New York Office, 550 Fifth Avenue.

RADIO CINCINNATI, Inc., owners and operators of WKRC Radio and WKRC-TV in Cincinnati, Ohio, and WTVN Radio and WTVN-TV in Columbus, Ohio.

SPONSOR ASKS

Should sponsors use company names in show titles?

Russell Gideon, *radio-tv editor,* The World, *Tulsa, Okla.*

I cast a "no" vote with the realization that I represent only one portion of a minor party concerned in this field.

Primarily, I speak for the editorial end of the newspaper business. I'm interested in giving our readers the news about radio and tv programs and performers. I want our own admen to sell a lot of ads and I hope I'm helping to make the newspaper content

The news, not the commercials

sufficiently readable so that advertisers will rush to buy space in it.

That, I feel, is my proper contribution to the selling of advertising space in our paper. I like to assume I'm doing my job and that our ad salesmen are doing theirs.

By the same line of reasoning, I'm not at all interested in directly helping the competition get business. I'm interested in giving the news about the tv and radio programs for my readers; but I don't feel called upon to give the commercials, too.

Mine is an attitude I'm sure a lot of newsmen share. If possible, we're going to remove that sponsor's name. We'll try to keep the show identifiable, but too often the show name has been so rigged that elimination of the sponsor-company's name eliminates the guts and you can take that two ways.

So why not let a good name for the show be chosen by someone with a dollars-and-cents interest, not by a scattering of individual radio-television editors? Why not pick a name that will sell the show, drawing the listeners or viewers to hear and/or see the sales pitch? Why not choose a show with a title that will suggest the sponsor? *Death Valley Days* comes to mind here.

Why not put on a good show?

William Ladd, *radio-tv editor,* The Courier-Journal, *Louisville*

Most newspapers have a rule that they will not use the name of a commercial sponsor in their listings or highlights.

Whenever we mention this, we get a lecture from the tv folk that this listing and highlight process is news and we should call the show what the sponsor calls it.

Here's an example: Along comes a show called, let us say, *ABC Product Hour.* The tv station which carries the show and which gets paid for it won't use the name for additional plugs on promotional spots. But the sponsor thinks that our newspaper, which not only doesn't own that station

use of name constitutes advertising

but is in opposition to it, should use the title.

I submit that the use of the name of the sponsor or his product in a promotional spot on tv or in the newspaper, constitutes advertising.

This is getting to the point where we can't name any show by its right title. I suspect that most newspapers have the same problem. And when it gets to the point where the station carrying the program won't mention the name in its own promotional announcements, then a height of absurdity has been reached in this area.

And what tv station would say, "Read the *Courier-Journal* for time and station" They say, "Read your daily paper."

Fern E. Chick, *radio-tv editor,* San Antonio Express News, *San Antonio, Tex.*

A canvass of local tv programing schedules for a week reveals that only

schedules read like store directory

nine programs employ titles which directly incorporate company names, putting the practice in minority status.

Of these nine, all but one is a dramatic program as good a reason as any for the sponsor-title usage, in that there is no rigid format or star.

The question does, however, have its more subtle implications for a radio-tv editor.

Obscure as it is, the factor of giving a few sponsors a weekly plug in the use of program titles occasionally rankles me. It seems unfair from this viewpoint that other sponsors should not share in this type of audience identification.

And a stronger logic reasons that a program which builds a sturdy reputation among viewers and one that

the network wants to keep before the public because of an obvious pull—could only suffer if a sponsor were to suddenly drop it, robbing it of established audience recognition via title.

The question boils down to whether or not there is any specific advantage to be gained from utilizing company-titles and, conversely, whether or not there is sufficient reason to discontinue the practice.

I hope the use of company-titles does not become widespread—fair or unfair, commercially rewarding or otherwise. If it should, tv schedules will begin to read like an unimaginative department store directory.

Ann Hodges, *radio-tv editor,* The Houston Chronicle, *Houston, Tex.*

Policy on our newspaper—and I assume on many others around the country—precludes our using any sponsor names listing or logs.

Pick an easily capsuled title

Therefore, from the standpoint of news columns, at least, I'd venture that sponsors might be wise to pick a title easily capsuled or distinctive in itself—with or without the sponsor name.

As a specific example, it's pretty difficult to capsule such shows as *General Electric Theater, Kraft Theater* or *Goodyear Playhouse.* And it's hardly fair to such programs to dub them simply *Theater* or *Playhouse.*

On the other hand, *Climax* is catchy enough to stand alone, and most viewers recall that it's offered courtesy of Chrysler Corp. In the same vein, *Ford Star Jubilee* is easily shortened to *Star Jubilee.* And still the viewers have the impact of a name they know.

Too, although a sponsor undoubtedly likes to be identified with a prestige show, I wonder if there aren't some programs he would not care to be identified with permanently. Some of the shows would be better off forgotten, and the sponsor might consider merits of the tv product carefully before putting his brand on it.

HOOPER AND PULSE AGREE!

K·NUZ

is

NO. 1

in Houston

Now both Hooper and Pulse Agree K-NUZ is No. 1 Mon. thru Fri. 6 A.M.- 6 P.M. tops weekends too!

In Houston the Swing is to Radio and Radio in Houston is . . .

K·NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.— New York • Chicago • Los Angeles • San Francisco • Philadelphia • Seattle

Southern Reps.: CLARKE BROWN CO.— Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JAckson 3-2581

You can't cover America without

MONTANA

The Continental Divide Station

KXLF-TV4

Metropolitan Montana

Top power 1 and 1/2 miles in the sky.

MAXIMUM POWER

Coverage that Sells in the Four States Area

Over 240 Hours per Month Sponsored Network Programs

CBS INTERCONNECTED ABC

KCMC-TV

Channel 6

100,000 WATTS

EQUIPPED FOR NETWORK COLOR

TEXARKANA

TEXAS - ARKANSAS

Represented By

Venard, Rintoul and McConnell, Inc.

Mr. Sponsor

Louis Gaviati: spoofs as he sells

After World War II, Louis Gaviati beeame "tremendously interested in the elose relationship of sales and advertising," and was appointed director of Advertising of "one of America's two great beers."

To West Coast readers, the latter phrase needs no further amplifieation. Since 1953, when the account first went to Guild, Bascom & Bonfigli in San Francisco, Regal Pale beer has been known as one of Ameriea's two great beers.

"The first question people always ask us is, 'Which is the other great beer?', which shows the consumer already acknowledges Regal is one of the greats," says Caviati. (Beer, he adds from personal research, fits in particularly well with California outdoor living, as

Trail to top rung in Regal beer's ad department started when Gaviati got job loading beer kegs in 1934

brewers well realize. Hence the competition in California among brewers tends to be more fieree than in most U.S. markets.)

"Out of the 350 odd breweries in the United States," Gaviati told SPONSOR, "Regal pale ranks approximately 26th or 27th."

Considering stiff eompetition from national shipping brewers with multi-million dollar ad budgets, Regal Brewing Co. feels that GB&B and agency v.p. Bob Footman. who supervises the account. have gotten top mileage out of Regal's SPONSOR-estimated $1.5 budget.

The reasons, according to admen who've worked with Gaviati, are the similarity in the agency's and client's approach to advertising.

"I lean toward the humorous, off-beat approach and believe in being different and set apart from the usual conventional type of advertising," says Gaviati. He's a sun-tanned mustachioed man in his early forties with a relaxed, self-deprecatory sense of humor.

Walter Guild's philosophy of "no weekend client-agency meetings during trout season" suits Gaviati fine. But fishing and hunting are just some of Gaviati's post-work interests. "Since school days I've been active in all sports." he told SPONSOR in his underplayed, Jack Webb delivery. "However, realizing the first flush of youth is gone, I now confine my activities to golf and trying to raee my son (10-year-old Ronald) across the swimming pool."

(*Please turn page*)

BUY WSTV-TV

STEUBENVILLE-WHEELING

AND GET PITTSBURGH FREE!

ONLY WSTV-TV OFFERS YOU THIS SALES PROTECTION

1. **GUARANTEED VIEWERSHIP** with top CBS and ABC programs among over 771,381* TV homes in the richest steel and coal producing area in the world.

2. **FREE BONUS** of Pittsburgh coverage. Our rate is based on our Wheeling-Steubenville coverage (AA Rate 1 hr. $450), giving you the lowest cost per thousand in the tri-state area.

3. **MEASUREMENT OF ADVERTISING RESULTS.** Soon to be published — the first Index of Advertising Effectiveness that enables you, Mr. Advertiser, to measure your own results and compare WSTV-TV with any other station on your schedule.

4. **MERCHANDISING ASSISTANCE** — including help in distribution, store displays, newspaper ads, etc.

WSTV-TV IS ONE OF THE SMARTEST, SAFEST BUYS IN TV. ASK FOR FULL INFORMATION TODAY.

*Television Magazine Receiver Circulation Report, October.

WSTV-TV

STEUBENVILLE, OHIO

Represented by AVERY-KNODEL

CBS-ABC-CHANNEL 9

230,500 WATTS

A member of the FRIENDLY GROUP

WSTV-TV, WSTV-AM, Steubenville, Ohio
WBMS-AM, Boston, Mass.
WPIT-AM, Pittsburgh, Penna.

GEN'L MGR. John J. Laux, Steubenville, Ohio. ATlantic 2-6265 • NAT'L SALES MGR. Rod Gibson, 720 Fifth Avenue, N. Y. 19. JUdson 6-5536

there's
something
special
about...

Hooper

KUDL

Kansas City, Missouri
*Lowest cost per thousand**
1380 Kilocycles — 1,000 Watts
Represented by Weed & Company

it's a
TELE-BROADCASTERS
station

TELE-BROADCASTERS, Inc.
41 East 42nd Street
New York 17, N. Y.
MUrray Hill 7-8436

H. Scott Killgore, President

Owners and Operators of
KUDL, Kansas City, Missouri
WPOP, Hartford, Conn.
WKXL, Concord, New Hampshire
WKXV, Knoxville, Tennessee

Ronald, it seems. is quite a fan of certain Regal commercials, featuring funny little stick figures that have virtually become a GB&B trademark. However, he sips milk while dad enjoys his "daily brew by the pool."

"For years our commercials have combined Regal Pale with snacks and general outdoor living in California," says Gaviati. Regal's principal sales area is California, of couse, with sizable followings in Nevada and Oregon. Air activity, which accounts for 58.5% of Regal's 1956 budget, divides into (1) regional network programing, and (2) spot buys.

On network tv, Regal sponsors the weekly *Juke Box Jury*, a night-time musical panel show aired over some 16 Western stations, plus Alaska and Hawaii. And, in October 1956, Regal added a CBS Radio lineup of 14 stations in California, Nevada, and Oregon for its new nightly half-hour d.j. show, *Regal Tune Table.*

"We've used tv exclusively in the last three years," says Gaviati. "It affords the opportunity of both listening and seeing our programs. We use both cartoon and live commercials on tv, and the personality of Jack Narz, who is Mr. Regal himself, has done much in enhancing our commercials."

Tv advertising accounts for 46.8% of the total budget, radio, 11.7%.

The commercials featuring announcer Jack Narz are also slanted toward the off-beat entertaining sell rather than hard-sell. One approach, that Gaviati found successful, is the "spoof-technique," such as Jack Narz's mock geometry lesson:

"Pardon me, Uncle Harry," says Narz, 'that's Regalometry. Now, first of all let us examine the simpler forms beginning with the square. The main uses of squares are for dancing, shooting and kidding on. Next we have the circle. Here is a perfect circle, in fact. it's one of the *best* circles, which is where you'll find many people drinking Regal Pale Beer . . ."

Hard-sell approach backs up Regal's light tv pitch

However, not all Regal's advertising is sheer entertainment. As Gaviati puts it, "We decided to have an intelligent research company conduct taste tests in Milwaukee to find out once and for all whether long-established anti-Western beer snobbery in the West had any basis in taste fact. Hundreds of Milwaukee beer drinkers sampled Regal Pale versus their own favorite Eastern beers, but bottles were masked and the tests were completely unbiased. Results showed that over one-half of the participants liked Regal Pale as well or even better than their own favorite Eastern brands. The Milwaukee campaign was used very successfully in our California advertising."

Gaviati's interest in the brewing industry stems from the fact that he "grew up with beer—packing, not drinking it." After Saint Mary's College, he joined Regal in 1934, six months after the company had opened for business.

"I started at the bottom rung of the ladder by loading kegs, then advanced to the bottling plant. became shipping clerk, then in charge of beer inventories. Finally, I became city salesman, but this phase of my career was interrupted by the war in which I was a pilot. then I came back to Regal in sales work once more."

How does Gaviati get his best promotion ideas? "Sitting by the pool on weekends, drinking beer," he says.

Why the killer came to Powder Springs

THE SKINNY little Texan who drifted into Butch Cassidy's layout at Powder Springs one day in '97 had dead-level eyes, a droopy mustache, and two six-guns tied down for the fast draw. Called himself Carter. Said he was a killer on the run.

That's why Cassidy and the outlaws in his notorious Wild Bunch told him all about the big future plans for their train robbers' syndicate. They took him in.

And he took them in. He was a range detective whose real name was a legend in the West—Charlie Siringo. And the information he got before he quietly slipped away stopped the Wild Bunch for a long, long time.

Of course, Siringo knew all along that if Cassidy or the others had discovered the truth, they'd have killed him sure. But it just never worried him any.

You couldn't scare Charlie Siringo. Coolest of cool customers and rawhide tough, he had the go-it-alone courage it takes to build a peaceable nation out of wild frontier. That brand of courage is part of America and her people—part of the country's strength. And it's a big reason why one of the finest investments you can lay hands on is America's Savings Bonds. Because those Bonds are backed by the independence and courage of 165 million Americans. So buy U.S. Savings Bonds. Buy them confidently—regularly—and hold on to them!

It's actually easy to save—when you buy Series E Savings Bonds through the Payroll Savings Plan. Once you've signed up at your pay office, your saving is done *for you*. The Bonds you receive pay good interest—3% a year, compounded half-yearly when held to maturity. And the longer you hold them, the better your return. Even after maturity, they go on earning 10 years more. So hold on to your Bonds! Join Payroll Savings today—or buy Bonds where you bank.

Safe as America—U.S. Savings Bonds

The U.S. Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.

YOU MIGHT PLAY IN 52 WORLD SERIES GAMES—*

BUT... YOU NEED WKZO-TV TO BREAK RECORDS IN KALAMAZOO-GRAND RAPIDS!

THE MARCH ARB REPORT CREDITS WKZO-TV WITH *ALL 20* OF THE "TOP 20" PROGRAMS!

AMERICAN RESEARCH BUREAU
March, 1956 Report
GRAND RAPIDS-KALAMAZOO

	Number of Quarter Hours With Higher Ratings	
MONDAY THRU FRIDAY	**WKZO-TV**	Station B
8:00 a.m. to 6:00 p.m.	136	61
6:00 p.m. to 11:00 p.m.	87	13
SATURDAY & SUNDAY		
10:00 a.m. to 11:00 p.m.	72	32

NOTE: *Survey based on sampling in the following proportions Grand Rapids (44.7%), Kalamazoo (19.7%), Battle Creek (18.2%), Muskegon-Muskegon Heights (17.4%).*

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids and Greater Western Michigan. With 100,000 watts on Channel 3, WKZO-TV serves one of America's *top-20* television markets more than 600,000 TV homes in 29 Western Michigan and Northern Indiana counties!

The March, 1956, ARB Report shows that WKZO-TV is by far the favorite station not only in Kalamazoo and Grand Rapids, *but also in Battle Creek and Muskegon!* Monday thru Friday it's first in 123% more *daytime* quarter hours than Station B . . . first in 569% more nighttime quarter hours. On Saturday and Sunday, it's first in 125% more quarter hours!

AM – TV – FM

The Telzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

100,000 WATTS • CHANNEL 3 • 1000' TOWER

WKZO-TV

Kalamazoo - Grand Rapids and Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

**Phil Rizzuto of the New York Yankees holds this all-time major league record.*

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Beltone, Chi	Olian & Bronner, Chi	ABC	Breakfast Club; M-F 9-10 am; 5-min segs; 6 Dec
Campana, Batavia, Ill	Wasey, NY	CBS 61	Helen Trent; M-F 12:30-12:45 pm; ½ spon; 12 Nov; 3 wks: Nora Drake; Tu 1-1:15 pm; ½ spon; 12 Nov; 3 wks
Campana, Batavia, Ill	Wasey, NY	CBS 74	Young Dr. Malone; F 1:30-1:45 pm; ½ spon; 12 Nov; 3 wks: Right to Happiness; Th 2:05-2:15 pm; ½ spon; 12 Nov; 3 wks
Chevrolet, Detroit	Camp-Ewald, Detroit	CBS 202	News; Sa 11-11:05 am, 2:30-2:35 pm, 4-4:05 pm, 6-6:05 pm, 6:55-7 pm, 9-9:05 pm & Su 11-11:30 am, 6-6:05 pm, 7-7:05 pm, 9-9:05 pm, 10-10:05 pm; 27 Oct; 2 wks
Dawn Bible Students, Rutherford, NJ	W. Gleson, Riverside, Calif	MBS	Datelines and the Bible; Su 9:45-9:55 pm; 11 Nov
Dromedary, NY	L&N, NY	CBS 202	Backstage Wife; Th 12:15-12:30; 1 Nov; ½ spon; 6 wks: Strike It Rich; F 2:30-2:45; ½ spon; 1 Nov; 6 wks: Second Mrs. Burton; Tu 2:15-2:30; ½ spon; 1 Nov; 6 wks
Dromedary, NY	L&N, NY	ABC	Breakfast Club; M-F 9-10 am; 5-min segs; 1 Nov
Duffy-Mott, NY	Y&R, NY	ABC	Breakfast Club; M-F 9-10 am; 2 5-min segs per wk; 1 Jan
Magic Matching Thread, Bridgeport, Conn	Curtis, NY	ABC	My True Story; F 10:05-10:10 am; 19 Oct
Minn. Mining, Detroit	MacM-J&A, Bloomfield Hills, Mich	CBS 202	Amos & Andy; Tu & Th 7-7:30 pm; 5-min segs; 27 Nov; 2 wks: Bing Crosby; W&F 7:30-7:45 pm; 5-min segs; 27 Nov; 3 wks
Mentholatum, Buffalo	JWT, NY	MBS	Queen for a Day; M-F 11:30-12 pm; partics: Mystery Block M-F 8-8:30 pm; partics; 19 Nov thru 15 Feb
Chas Pfizer, Brooklyn	Burnett, Chi	NBC 190	5 Star Matinee; M-F 3-3:30; 30 1-min partics; 12 Nov: Mary M McBride; M-F 4:15-4:30 pm; 18 1-min partics; 12 Nov; Fred Waring; M-F 4:30-5 pm; 30 1-min partics; 12 Nov: One Man's Family; M-F 7:45-8 pm; 30-min partics; 12 Nov
Chas Pfizer, Brooklyn	Burnett, Chi	ABC	Breakfast Club; M-F 9-10 am; 5 5-min segs per wk; 12 Nov
Pontiac, Pontiac, Mich.	MacM-J&A, Bloomfield Hills, Mich	CBS 202	Amos & Andy; M-F 7-7:30 pm; 5-min segs; 7 Nov to 16 Nov: Robert Q. Lewis; M&F 8-8:30 pm; 5-min segs; 7 Nov to 16 Nov: Galen Drake; Sa 10:05-11 am; 5-min seg; 7 Nov to 16 Nov: Mitch Miller; Su 8:05-9 pm; 5-min seg; 1 Nov only
Oldsmobile, Lansing	Brother, Detroit	NBC 191	Fred Waring; M-F 4:30-5 pm; & NBC News; M-F 8:55-9 pm; 9 1-min partics; 5 Nov
Studebaker-Packard, So. Bend	B&B, NY	NBC 191	Var eve shows; 30 1-min partics; 10 Nov
Word of Life, NY	Bennett, Chi	MBS	Word of Life Hr; Sa 7:30-8 pm; 3 Nov

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY, Sal Hepatica	Y&R, NY	ABC	Breakfast Club; M 9:35-9:40 am, Tu 9:30-9:35 am, F 9:20-9:25 am; 5 Nov
Bristol Myers, NY, Bufferin	Y&R, NY	ABC	Breakfast Club; M 9:40-9:45 am, W 9:35-9:45 am, F 9:40-9:45 am; 29 Oct
Billy Graham Foundation	Burnett, Chi	ABC	Hour of Decision; Su 3:30-4 pm; 28 Oct
John Morrell, Chi	Camp-Mithun, Chi	ABC	Breakfast Club; M-F 9-10 am; 5-min segs; 29 Oct
Manon Forum of Opinion	Victor	MBS	Manon Forum of Opinion; Su 9:30-9:45 pm; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
James Bentley	Mallory Advtg Agency, San Jose, radio-tv dir	KRON-TV, San Fran, asst prog mgr
Wells Bruen	Official Films, asst sls mgr synd sls	Same, mgr synd sls div
Jacques Brunet	UNESCO, film prod	TPA, sls exec with hdqtrs in Paris
Albert L. Capstaff	NBC Radio exec prod of Monitor	Same, dir of Monitor & spec prgms
Joe Cochrane		KNX & Columbia Pacif Net, prog prom & merch mgr
Ira Delumen	CBS-TV, mgr prod cost control	Same, bus mgr oper dept
Willard L. Dougherty	WJW Radio Cleveland sls staff	WJW-TV, sls staff
Robert Dressler	WNBQ tv Chicago prod-dir	Same, pro mgr
Robert M. Fairbanks	KNX Radio, LA, CBS Pac Rad Net, prog prom & merch mgr	Same, asst sls prom mgr
Robert Fox	CBS-TV, asst mgr prod cost control dept	Same, mgr prod cost control dept
Richard Gilbert, Jr.	Bozell & Jacobs, N. Y.	KRUX Radio, Phoenix, acct exec
John W. Harkrader	WDBJ Radio-TV Roanoke Va man dir & comml mgr	Same, asst vp & comml mgr for bcstg
John F. Howell	CBS Film, acct exec	Same, acct exec for natl sls
Lee Jensen	KRNR Radio, Rosenburg, Ore slsman-anncr	KBIF, Fresno, Cal, acct exec
Shirley Joblove	NBC Spot Sales, radio prom writer	Same, radio sls presentation writer
Richard Johnson	WNBQ Tv WMAQ Radio prod mgr	WMAQ pro mgr
Ray P. Jordan	WDBJ Radio-TV, Roanoke, Va, man-dir of bcstg op	Same, vp for bcstg
Cornelius V. S. "Neil" Knox Jr	CBS Radio, NY, sls staff	CBS Radio, Detroit, sls mgr
Alan W. Livingston	NBC TV, LA, head program, Pacific div	Same, vp tv net prog, Pacific div
Norman S. Livingston	Telenews Film Corp. exec vp & gen mgr	NBC Radio dir of net prgms

NEW AND RENEW

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Douglas MacLatchie	Edward Petry & Co, eastern sls mgr	Avery-Knodel LA tv sls mgr
Bob McCoy	WITN-TV, Washington, NC, staff dir	Same, prod mgr
Robert B. McKenna	NBC-TV Film Division	ABC Film Syndication Inc, midwest staff
Charles P. Le Mieux Jr	WGSM Radio, Huntington, LI	WRCA Radio, sls staff
W. B. Pape	Pape Tv Co, natl sls mgr	Same, vp & gen mgr
Vincent Ramos	CMQ-TV Net of Cuba, vp chg of US oper	TPA, sls exec for Latin Am loc in NY
Herb Rothman	Whitney Publications, NY, advtg prom mgr	NBC Spot Sales, NY, sls prom spec
H. W. "Hank" Shepard	NBC, NY, director special projects owned stations	Calif. National Production, NY, director business development
Dave Shurtleff	WJAR Radio-TV, Providence	Same, Director of tv sls
Elaine Simpson	NBC Radio-TV Spot Sales, prom writer	Same, prom svc sup
J. S. Sinclair	WJAR Radio-TV, Providence	Same, administrative asst to vp
Kenneth F. Small	WRUF-WRUF-FM	Same, apptd dir
Ronald G. Smith	WTAM Radio, Decatur, Ga	WJW-TV, sls staff
Ray Taylor	Scandinavian Airlines, west coast ad & pub dir	AM Radio Sales Co, LA sls staff
Archie L. Tegland	E. E. W. Shafer Advtg Agency, San Francisco	KRON-TV, San Fran, prom dept
Douglas M. Bomeisler Jr	Architectural Forum	Ogilvy, Benson & Mather, acct exec
Robert M. Curtis	JWT, drug account supervisor	DCS&S, vp & account exec Bristol-Myers unit
Charles F. Fleischmann	Young & Rubicam	Same, vp & acct sup Chicago
Shelton Houx	J M. Hickerson Inc, vp & gen mgr Des Mones off	Same, elected a director
Warren K. "Doc" Jordan	Norman Transcript, Norman, Okla	Hall & Thompson Inc, Okla City, staff
Jack M. Reeves	Ketchum, MacLeod & Grove Inc, acct exec	Same, acct supervisor
Lilian Mile Torrence	Lloyd Mansfield Advtg Agency, rad-tv writer	Robert S. Risman Agency, rad-tv dir
John C. Vivian	MacManus, John & Adams, dir prom a dir mail	McCann-Erickson, asst ae Chrysler Div

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward G. Ball	Mathisson & Assoc, vp	Miller Brewing Co, advtg mgr
Arthur A. Currie	Adams Distributors Co, Inc, Boston, vp & gen mgr	Westinghouse Elec Corp, asst gen sls mgr radio-tv div
Charles E. Crowley	E. I. du Pont de Nemours & Co.	Same, advtg dept tv unit
Robert K. Daniel	Hotpoint Appliance Sales Co, sls mgr	Magnavox Co, retail advtg mgr rad-tv-phono div
Lee F. Desmond	Dodge passenger cars & trucks, vp & asst to the pres	Same, vp in chg of sales
Jack Doran	Helene Curtis Industries, marketing director	Lever Brothers, dir prom svcs div
Ernest H. Ellis	E. I. du Pont de Nemours & Co, Tex Fibers Dept, sls dev	Same, men's & boy's wear prom
William L. Friend	Sylvania Inc, dist lighting sls mgr	Same, sls mgr Pacific Coast Division
Walter Golman	Walter Golman, Public Relations	Int Latex Corp, Dover, Del, publicity dir
William J. Horn	Philco Accessory Div, advtg & merch mgr	Philco Appliance Div, advtg mgr
Robert P. Miller	E. I. du Pont de Nemours & Co, men's & boy's wear prom	Same, men's & boy's wear advtg Du Pont Textile Fibers Dept
Edwin B. Olson	Westinghouse Electric Corp, Chicago, mid west mkt planning	Minneapolis-Honeywell Reg Co, mkt plan mgr
Hal Parets	Scriptwriter for Bob & Ray Show	Al Terrence Carpet Co, advtg prom dir
Edwin C. Tracy	RCA bcst & tv equip dept, sls mgr	Same, mgr
John L. West	Young & Rubicam	Continental Baking Co, asst advtg mgr

STATION CHANGES

ABC Radio & Television Sales will henceforth handle their respective Western Nets

KBIF, Fresno, Cal, has appointed Weed & Co natl reps

KCCC-TV, Sacramento, Cal, transferred from control of Capital City TV Corp to Sacramento Bcstrs Inc

KDAY, Lubbock, Tex, increases power from 10,000 kw to 50,000 kw

KFEQ, St. Joseph Mo, has appointed Simmons Assoc natl reps

KFWB, LA, began active bcstg for Crowell-Collier Publ Co 18 Oct

KGEZ-TV, Kalispell, Mont, has joined CBS TV net under the extended mkt plan

KGHM, Brookfield, Mo, joined Keystone Bcstg System

KGW-TV, Portland, Ore, plans to go on the air 17 Dec as part of ABC net, Blair TV appointed natl reps

KICA-TV, Clovis, NM, has joined CBS TV net under the extended mkt plan

KILT (TV) El Paso, Tex, has become affiliated with the ABC net

KLPW, Union, Mo, joined Keystone Bcstg System

KOTI-TV, Klamath Falls, Ore, has joined CBS TV net under the extended mkt plan

KQUE, Albuquerque, NM, appointed Everett-McKinney Inc natl reps

KRIS, Corpus Christi, ownership transferred from Gulf Coast Bcstg Co to South Texas Bcstg Co Inc

KSAN-TV, Chicago, returned to the air 17 Sept at new perm hdqtrs 1111 Mkt St.

KSFO, San Francisco, Cal, has appointed AM Radio Sales natl rep

KTRE-TV Lufkin, Tex commenced full time operation 29 October

KUAM-TV, Agana, Guam, has joined CBS under the extended mkt plan

KWDM, Des Moines, Iowa, has appointed Indie Sales natl reps

KWG, Stockton, Cal, now under ownership of Western Bcstg Co

Radio Saigon, Saigon, Viet Nam, appointed Pan American Bcstg Co as overseas rep

WAAB, Worcester, Mass, appointed Kettell-Carter New England sls reps, becomes NBC affiliate

WAVZ, New Haven, has appointed Geo. P. Hollingbery natl reps

WFBG, Altoona, Pa, has appointed Blair-TV natl reps

WGAT, Utica, NY, bought by Star Bcstg Co, Geneva, NY

WGRV, Greenville, Tenn, joined Keystone Bcstg System

WHAM-TV, Rochester, has joined the ABC net

WHK, Cleveland, Ohio, has appointed NBC Spot Sales natl reps

WKAT, Miami Beach, Fla, has joined ABC net

WKBT, La Crosse, Wis, has boosted power to 251,000 watts video, 100,000 watts audio

WLW, Cincinnati, joined ABC Radio net

WMAM, Marinette, Wis, has appointed Burn-Smith Co natl reps

WNDB, Daytona Beach, Fla, has become an affiliate of ABC Radio net

WRAL-TV, Raleigh, NC, joined NBC net

WRNL, Richmond, Va, joined MBS

WROL, Knoxville, Tenn, has changed call letters to WATE

WRUS, Russellville, Ky, joined Keystone Bcstg System

WSTV, Joplin, Mo, has purchased KSWM-AM-TV subject to FCC approval

BISCAYNE SHOPPING PLAZA — One of Miami's many new shopping centers.

View showing some National Retail Shops & Super Self-Service Drug Store.

LINCOLN ROAD: Miami Beach's nationally famous exclusive shopping area.

FLAGLER STREET: Shopping center of busy downtown Miami.

*Metropolitan Miami
19th in the nation in
FOOD & DRUG SALES
19th in Total
AUTOMOTIVE SALES
20th in Total
RETAIL SALES
22nd in Effective
BUYING POWER
25th in
POPULATION
*Sales Management May, 1956

From every point... *a great market!*

WCKT's 1000 ft. tower and 316,000 watts of power blankets the fabulous Gold Coast from Key West in the south and north to Vero Beach with the most powerful signal and coverage in South Florida.

WCKT · CHANNEL 7 · MIAMI

Niles Trammell, President

NBC BASIC TELEVISION AFFILIATE

SOLD BY NBC SPOT SALES

LOWEST COST PER THOUSAND IN COLUMBUS

lowest cost-per-thousand

in Columbus

WVKO

cost per thousand is 49% lower than its closest rival.

WVKO

delivers 5.3 average between 8 and 6. No ratings below 4.0.

Pulse: Sept.-Oct. '56.

WVKO

covers what count!

800,000 people in half millivolt contour. 550,000 of them are in Franklin County . . . the home county.

the station with a personality.

WVKO

Columbus, Ohio

Use the slide-rule and call Forjoe

SPOT BUYS

TV BUYS

Bristol-Myers Co., New York, for its Ban deodorant, is moving into eight Southern markets to supplement other national media in that area. Schedule ends just before Christmas and is aimed at women, with a third of announcements slotted in top nighttime periods and remainder throughout the day. Buying is completed. Agency: BBDO, New York. Buyer: Marvin Richfield.

Chock Full O'Nuts, New York, is looking for unique prestige programs and or adjacencies in markets in which it distributes. Presently, the coffee company has announcement schedules in those markets; but it is changing over where availabilities and better buys arise. Today (10 November), new schedule begins on WNAC-TV, Boston. Agency is predominantly interested in live news and weather shows so that commercials can be given by leading show personality. Areas in which the company distributes its coffee include New York, Boston, other areas in New England, Philadelphia, other Pennsylvania cities and Albany-Schenectady-Troy vicinity. Buying is incomplete since it is done as avails arise. Agency: Grey Advertising, New York. Buyer: Joan Stark.

Flav-R-Straws, Mount Vernon, N. Y., adds tv spot schedule shortly after buying similar radio campaign (see Spot Buys, 3 November SPONSOR). New-type drinking straw moves to South and West from East Coast with participations in women's, children's and general programs after finding product has all-family appeal. It previously aimed only at children. Buying is scheduled for early December, with an end-of-year air start. Agency: Dowd, Redfield & Johnstone, New York. Buyer: Arthur Topol.

General Foods, White Plains, N. Y., has recently accomplished its monthly product switch-off. Swans Down Cake Mixes and Bird's Eye Frozen Foods have switched announcement schedules in 60 markets throughout the United States in time slots previously occupied by Instant Maxwell House Coffee. The latter product is a Benton & Bowles account. Changeover took place on 28 October 1956 and will last until the end of November. Agency: Young & Rubicam, New York. Buyer: Thomas M. McClintock.

Revlon, New York City, better known as a major network tv spender, is presently considering a limited television spot drive for one or two of the products in its cosmetic line. Move is currently in the conference stages. Agency: C. J. LaRoche, New York. Buyer: Doris Gould. (Second quarter 1956 spot tv dollar figures place Revlon as 12th top spender with $1,191,100 in medium. Previous TvB reports indicate company was not in top 200. See "What top 200 advertisers spend in spot tv," 20 August 1956, page 42.)

TV AND RADIO BUYS

Continental Oil Co., Houston, for Conoco products, is switching its spot announcement and program schedules in some markets. Pattern: 52-week duration in all cities, for both radio and tv. In

Leadership!...

ANY WAY YOU LOOK AT IT!

ARB		PULSE	
June 1956		August 1956	
TOTAL MEASURED QUARTER HOURS			
WDEF-TV	**300**	**WDEF-TV**	**319**
STATION B	171	STATION B	150
TOP TEN NETWORK SHOWS			
WDEF-TV	**8**	**WDEF-TV**	**8**
STATION B	2	STATION B	2
TOP FIFTEEN SYNDICATED			
WDEF-TV	**12**	**WDEF-TV**	**11**
STATION B	3	STATION B	4

CBS TELEVISION

abc television network

Full 316,000 Watts

From antenna atop
Signal Mountain
High above City

CHATTANOOGA • The 79th Market

I'M READY, EAGER AND SALES-TESTED

I explored the family transmitter when most kids were learning their ABC's. Television and radio were in my blood, so following college I went actively into the field. I spent four years soaking up sales and administrative experience in major markets. Last year I went into agency account work in order to get that side of the picture.

Now I feel I'm ready for a big job (either sales or administrative) for an alert station or station rep. I'm seasoned both in tv and radio.

I'm thinking of my next assignment on a long-range basis. If it's with you, I can promise not only a knowledge of the business, but hard selling, reliability, and a full measure of loyalty.

BOX 1011, SPONSOR, 40 E. 49, NEW YORK 17

tv: 20-second commercials, 30-minute film shows (*Highway Patrol, Science Fiction Theater, Guy Lombardo, Fabian of Scotland Yard*), 5- and 10-minute news packages. In radio: announcements and news programs. Similar spot pattern and budget have been approved for '57. Agency: Benton & Bowles, New York. Buyer: Dick Trea.

RADIO BUYS

American Tobacco Co., New York, has begun an eight-week schedule for its Pall Mall Cigarettes (A.C.C. Division). Drive began on 5 November 1956 and is classed as "seasonal." by the agency. Placed in 13 markets in the Northwestern quarter of the country, the schedule ranges from one announcement per day to over 50-a-day per station. The campaign features one-minute et's. Agency: Sullivan, Stauffer, Colwell & Bayles, New York. Buyer: Walter Bowe.

New York Telephone Co., New York, is now planning its Christmas push for extension telephones in color. Buying is just getting underway for a three-week campaign in almost every New York State market. Announcements are scheduled to begin 26 November 1956. This represents the last leg of an annual four-flight spot radio schedule on approximately 90 outlets. Company maintains a steady spot schedule on television. Agency: BBDO, New York. Buyer: Miss Jackie Moore.

Life Savers Corp., Port Chester, N. Y., is now considering going into spot radio for its Beech Nut Gum. Firm has been relatively quiet in spot radio for approximately one year. Agency: Young & Rubicam, New York. Buyer: William Dollard.

Drug Research Corp., New York, for Sustamin 2-12 remedy, is adding markets here and there to supplement current schedules which took the air nationally last month. Pattern: intensive coverage of major metropolitan areas, largely in the North or cold weather regions, until the end of March; addition of supplementary markets during the drive. Minutes are used to reach older persons more subject to arthritis and rheumatism, with program type rather than time of day the buying guide. Tv intensity averages 25 announcements weekly. Agency: Kastor, Farrell, Chesley & Clifford, New York. Buyer: Jack Peters.

Canada Dry Ginger Ale Inc., New York, is buying 10-second tv and radio spot schedules for both its bottlers and its owned plants. Current schedule goes on the air before Thanksgiving, concludes early in '57. Stress is on holiday consumption, with a repeat of last year's jingle and its "Have a gay holiday" theme. There'll be more buying if additional bottlers request time. Agency: J. M. Mathes. Buyer: Edna S. Cathart.

Welch Grape Juice Co., Westfield, N. Y., is starting a 26-week announcement schedule for its tomato juice. Large market drive at this point is centered in Northeast area. Buying is completed. Agency: Richard K. Manoff, New York. Buyer: Lee Oakes.

Tetley Tea Co., New York, is buying announcements in some 40 Northern markets with copy boosting consumption of hot tea during cold months. Buying is incomplete. Agency: Ogilvy, Benson & Mather, New York. Buyer: Martin T. Kane, Jr.

The Timebuyer Asks . . .

"DOES KTRK-TV DO MUCH LOCAL PROGRAMMING?"

A GOOD QUESTION, and one that every smart timebuyer asks about every station he buys. Local programming is a good index to the participation of the station in community affairs, and it becomes a reflection of the confidence and loyalty that the local audience has for the station.

Cunningham & Walsh's Joe Gavin, right, gets the KTRK-TV story from Bob Bryan of the George P. Hollingbery Company.

Year in and year out, KTRK-TV carries nearly as much local live programming as the other two stations combined. Better shows and showmanship demonstrate daily a regard and an understanding of the developing needs of the maturing Houston television market.

A top news staff headed by Ray Conaway turns out 6 daytime and 3 nightly newscasts daily—the best news coverage in town. And it's like that in every programming category. KTRK-TV offers more live local sports for Dad, more original wholesome local children's shows, more good "family" shows for Mother and all the family. No film series is ever shown without attention to local touch and live production. Add this local strength to ABC's great fall lineup and you find KTRK-TV the family favorite—and the best buy in Houston.

KTRK-TV THE CHRONICLE STATION, CHANNEL 13
P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC

HOUSTON CONSOLIDATED TELEVISION COMPANY
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett

NATIONAL REPRESENTATIVES:
GEO. P. HOLLINGBERY COMPANY, 500 Fifth Avenue, New York 36, New York

Capsule case histories of successful local and regional television campaigns

TV RESULTS

ICE CREAM

SPONSOR: High's Ice Cream Corp. AGENCY: Al Jacobsen Agency

Capsule case history: Ziv TV's *Mr. District Attorney* chases gangsters and sells 25 flavors of ice cream for High's Ice Cream Corp. in Norfolk, Va. In the fall of 1954, High's began co-sponsorship of *Mr. D.A.* and later picked up full sponsorship the following summer with an option to continue in the fall of '55. The ice cream manufacturer has stayed with the show on a year-'round basis ever since and attributes the growth of his business, from 14 to 34 stores in two years, to the 95% of his ad budget devoted to tv. Campaign over WTAR-TV, Norfolk, costs $750 a week. Though no volume figures are available, High's is now erecting a new manufacturing plant with six times the capacity of the old. Show, which is scheduled every Thursday evening, always packs the stores following each program on which a special is announced. Normally slow winter sales have been doubled. Last three promotions using one announcement during the program plugging special flavors resulted in a complete sellout in all store locations. Commercial copy is varied, often using "right now" angle.

WTAR-TV, Norfolk, Va. PROGRAM: Mr. District Attorney

MASSAGE EQUIPMENT

SPONSOR: Niagara of St. Louis AGENCY: Jerrol and Associates

Capsule case history: Weather, an always popular subject, is consistently proving itself to be an efficient television salesman. Niagara of St. Louis, a firm handling a line of massage equipment, recently concluded a 26-week contract for a show called *Weatherama* that had started out as a four-shot deal. The client had never used tv before buying the *Weatherama* program over KTVI-TV on a once-a-week basis. Time chosen was a Wednesday evening segment that went on the air just 10 minutes after the Wednesday night fights. Copy approach, chosen for the Niagara line by the company's agency, Jerrol and Associates, sought to sell the massage apparatus to people suffering from a variety of ailments that the Niagara equipment could soothe. Each night that the client sponsored *Weatherama*, he reported 15 to 45 calls resulting from the show. He further reported that of those that called about 75% were actually sold on one of the Niagara items which ranged from $89 to $600 each. In some cases, calls started to come in before the announcer could finish his commercial. Campaign cost: $75 a week.

KTVI-TV, St. Louis PROGRAM: Weatherama

SAVINGS ACCOUNTS

SPONSOR: Everglades Savings & Loan AGENCY: Direct

Capsule case history: A $100 a week investment in tv by a Florida bank reaped a return of $250,000 in new accounts. The campaign, which was sold to a reluctant client on a "show me" basis originally, called for sponsorship of two five-minute weather shows a week on Tuesday and Thursday evenings at 6:55 over WJNO-TV, Palm Beach, Florida. Sponsor, the Everglades Federal Savings & Loan Association, found the initial 13-week stint so effective that the campaign was renewed for an additional 13 when the first contract ran out. In order to measure the effectiveness of the campaign, W. F. "Bud" Housner, WJNO-TV sales manager, arranged to have people opening new accounts at the bank queried as to how and why they were influenced to come to Everglades S. & L. Besides being able to tally the dollars-and-cents results, Honsner found that customers were attracted from as far away as Sebastian, 80 miles to the north, and Delray Beach some 20 miles to the south. Program, titled *Spotlight Weather*, was especially successful inasmuch as many of the new accounts were entered before the usual rush period during the first 10 days of July.

WJNO-TV, West Palm Beach, Fla. PROGRAM: Spotlight Weather

DEPARTMENT STORE

SPONSOR: Sibley, Lindsay & Curr AGENCY: Direct

Capsule case history: Sibley, Lindsay and Curr, Rochester, reportedly the largest department store between New York and Cleveland, recently cooperated with TvB and Rochester's three tv stations WHAM-TV and shared-time stations WVET-TV and WHEC-TV, for an all-tv promotion of its annual warehouse sale. Four-day-long sale running from Wednesday to Saturday was promoted starting the Monday before the beginning of the sale. Sibley president Egil Krogh worked out an ad plan with representatives of the stations, TvB and Louise Wilson, Sibley's radio-tv director. Every 20 minutes during the campaign a Sibley commercial was on the air for a total of 149 announcements spread over 70 hours of air time: 10-second announcements told when, where and what; 20-second announcements sold one item of merchandise, and minute announcements promoted three items. Approximately 75% of the announcements were scheduled on Tuesday and Wednesday with heavy emphasis on daytime selling to reach women. Total campaign cost of over $5,000 was worth the investment according to Sibley's which grossed 13% over last year's sales.

WVET-TV, WHEC-TV, WHAM-TV, Rochester Announcements

WSJS-TV

channel 12

CALL HEADLEY-REED, REP.

WINSTON-SALEM

NBC AFFILIATE for WINSTON-SALEM
GREENSBORO
HIGH POINT

News and Idea WRAP-UP

ADVERTISERS

Advertiser buys 12 stations for local "spec"

Riviera Convertible Sofa Co., Los Angeles, has bought the 11-12 p.m. hour on 12 Southern California stations for a local Christmas spectacular. The $100,000 budgeted show will be seen today (10 November) on all seven Los Angeles stations, both Bakersfield stations; KFMB-TV and KFSD-TV, San Diego: as well as KEY-TV, Santa Barbara.

Name stars, network calibre, will be used: Art Linkletter, David Rose's orchestra, Hildegarde, the Weire Brothers and more. Plans are to make the super show an annual affair.

Riviera originally started out as a single upholstery shop in Los Angeles. Invention of a new type sofa-bed and subsequent ad promotion have boosted that to 22 retail stores as of now. Firm is a heavy tv program user mainly because of tv's demonstration value.

Modeling school renews after summer test success

Barbizon Modeling School's renewal of the *Ted Steele Show* on New York's WOR-TV followed good results from summer viewing tests. Cost-per-inquiry check showed relatively small drop during hot weather months—8-10% less.

With Steele's audience made up mostly of teenagers, the figures are even more impressive. Hot weather and the lure of the beaches did not pull majority away from the tv sets. Blaine-Thompson is the agency.

Lanolin Plus is moving into the drug field. First buy is State Pharmacal, main product, All In One reducing formula. . . . **Block Drug** has bought Maryland Pharmaceutical Co., Baltimore. Maryland manufactures Rem and Rel cough medicines. . . . **National Shoes** sales for this year reached $21,265,409 as compared to $19,555,135 for 1955.

Westinghouse is coming back firmly with largest quarter net since the strike. Net income for third quarter was $10,314,000 compared to $14,422,000 for same period in 1955. Incoming business for third quarter 1956 was largest ever recorded. . . . Radio and tv will be used to promote **Diamond Match** Company's new charcoal briquets product. Doremus is the agency.

AGENCIES

Agency catch-phrases catching on in Detroit

W. B. Doner Agency has all Detroit quoting tag lines from its Faygo Beverage commercials. Julian Grace, partner and account executive, says agency aims for catch-phrases in its tv commercials to get word-of-mouth ad bonus.

Most successful have been animated cartoons for Faygo and Faygo's Uptown line. Tag lines like, "I'm too pooped to participate," and "I'm too weak to w'estle," are being heard all over town.

Youngsters have picked up phrases too. Top favorite with the kids is, "Which way did he go! Which way did he go? He went for Fay-go."

Shopping via easy chair: Gray Matter outlines tv's future role in "mass-selling invasion of the home." New gadgets will offer set owners closed-circuit in-store product selection, charge-it services, 3-D demonstrations, and push-button ordering. . . .

Brooke, Smith, French & Dorrance has resigned the Hudson Motor

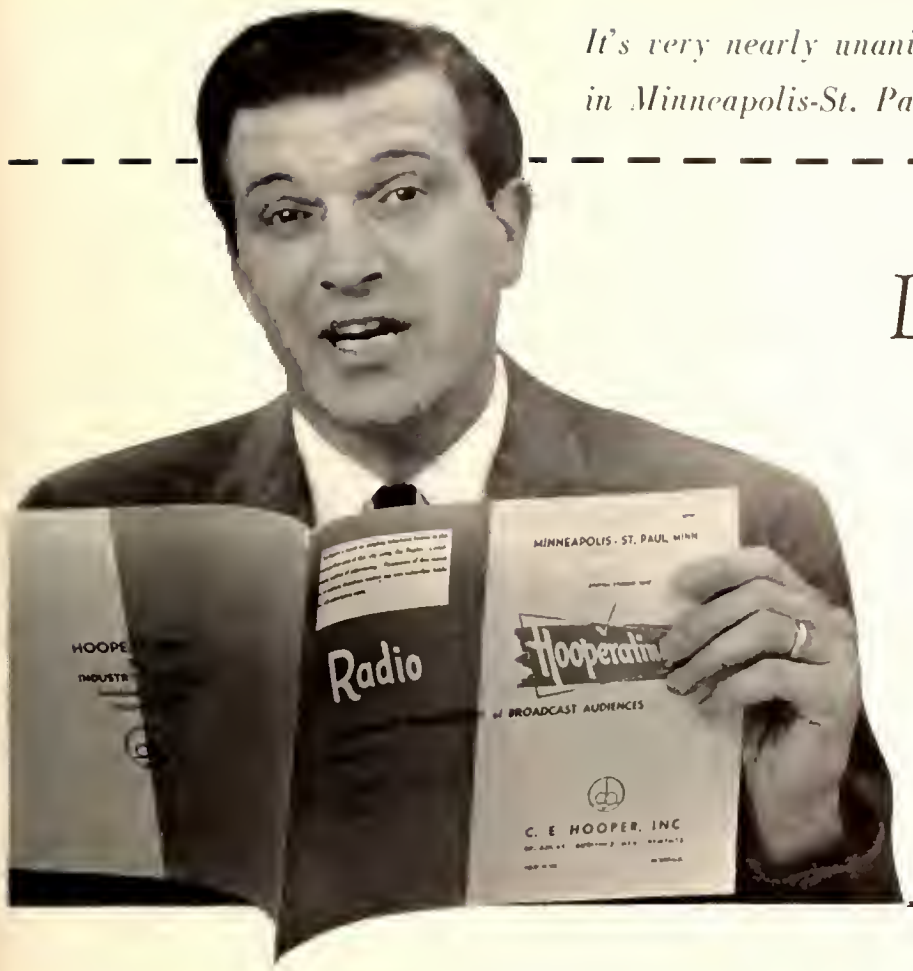
(*Please turn page*)

AGENCIES: Campbell-Ewald executives M. C. Miller (l) and Jack Combs (r) are latest Tin Pan Alley recruits. See page 62

NETWORKS: Henry W. Cox (l) and Mary K. Ward (c), General Mills execs, discuss new CBS show with Bert Parks. Page 64

TV STATIONS: Vamp promotes silent movie show on WRCA-TV. Sign invites ad men to contact Jay Heitin at station. Page 62

It's very nearly unanimous now
in Minneapolis-St. Paul



Latest Hooper Says:*

WDGY FIRST

Among all Twin City stations
all-day-average Monday-Saturday

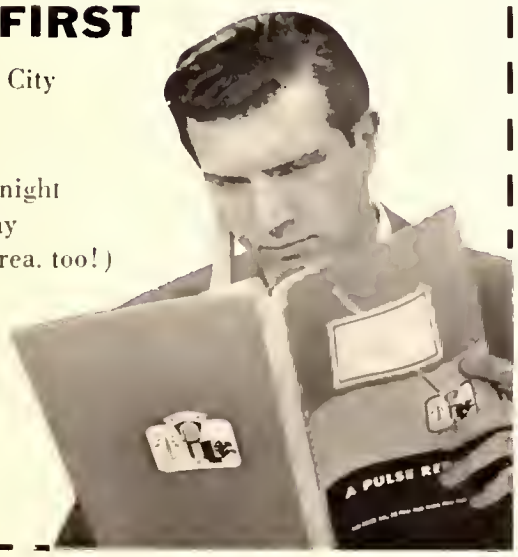
Latest
*Nielsen** says:*

WDGY FIRST

Among Twin City independents

6 AM-12 midnight Monday-Sunday (NSI & total area. too!)

(Second only to one station on day-nite. week-long average)



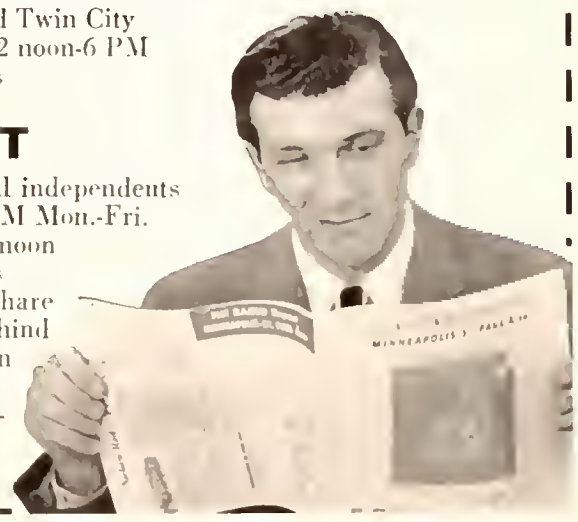
Latest
*Pulse*** says:*

WDGY FIRST

Among all Twin City stations 12 noon-6 PM Saturdays

FIRST

Among all independents 6 AM-6 PM Mon.-Fri. 6 AM-12 noon Saturdays (Only 4 share points behind top station 12 noon-6 PM Mon.-Fri.)



Make sure you have the *up-to-date Twin City* radio story. Times have changed, and so have audience habits. Check the latest audience facts with General Manager Steve Labunski or your Blair man.

** Aug.-Sep. Hooper ** June Nielsen *** July-Aug. Pulse*

Minneapolis-St. Paul • 50,000 watts and almost perfect-circle daytime coverage

THE STORZ STATIONS

Today's Radio for Today's Selling

President:
TODD STORZ

WDGY	WHB	WQAM	KOWH	WTIX
Minneapolis-St. Paul	Kansas City	Miami	New Orleans	Omaha

Represented by John Blair & Co.

Represented by Adam Young Inc.

ac ount "in order to resolve potential competitive conflicts."

Recent agency appointments: Buchen Co. for Pulmite, Simoniz drain cleaner; McCann-Erickson for Rival Packing on all media, effective 1 January; Calkins & Holden gets C. F. Mueller account, macaroni and spaghetti products; Marschalk & Pratt Division of McCann-Erickson for Sabena Belgian World Airlines; Earle Ludgin for Zenith Radio Corp. to handle radio, tv, phonograph and high fidelity instruments; also going to Earl Ludgin is Easy Washing Machine Division of Murray Corp.

Bryan Houston, New York, and Stromberger, LaVene, McKenzie, Los Angeles, have worked out an east-west reciprocal servicing pact. . . . **Two Campbell-Ewald** agency men have turned tunesmiths with recordings coming out on the Dot label this month—but the ad angle has not been overlooked. One of the tunes inspired by title of Chevrolet dealers magazine, "Friends." M. C. Miller, v.p.-group account supervisor authored "I Want My Love Close By," and Jack Combs, musical director, wrote "Friends."

REPS

Petry standardizes two forms, begins training course

Edward Petry & Co. has put into use its new confirmation form to simplify buying and selling. Prior to development of new form, formal contracts often weren't signed until completion of the schedule. The form cuts down on many long provisions formerly employed, but it is subject to conditions of the NARTB and 4 A's contract and station rate card.

Petry also introduced a uniform availability form for its radio stations. The form standardizes information coming from the station in a simple-to-use form.

In expanding its services to stations and for greater organizational efficiency, the firm has also begun a school of radio and tv procedure. Designed for secretaries, the program is geared to equip the ladies to better assist salesmen in handling business.

Richard O'Connell, president of the company bearing his name, sees increased use of radio i.d.'s in the spot field. . . . **CBS Radio Spot Sales** representatives this week held a three-day conference in Hollywood with KNX-Columbia Pacific Radio Network sales and program executives.

TV STATIONS

Report on Russian tv by Jefferson Standard v. p.

Charles H. Crutchfield, executive v.p. and general manager of Jefferson Standard Broadcasting, reports tv in Russia is "incredibly bad." Just back from tour of U.S.S.R., Crutchfield found 80% of Russian programing consists of drama and music—the rest, news and propaganda.

Russia currently has 12 stations with five more due by the end of this year. Set count estimate by minister of culture is three million. (U. S. Embassy figures about one million.)

Tv applications: Between 29 October and 3 November seven applications for new tv stations were received by the FCC.

They were made by: Video Independent Theatres, Inc., Oklahoma City, Oklahoma, for Channel 8, Elk City, Okla., .712 kw visual, with tower 100 feet above average terrain, plant $37,822 and yearly operating cost $100,000; Greenwood Broadcasting Co., Greenwood, Miss., for Channel 6, Greenwood, 30.4 kw visual, with tower 347 feet above average terrain, plant $144,000 and yearly operating cost $78,000; State Telecasting Co., Baton Rouge, for Channel 56, Gulfport, Miss., 21.47 kw visual, with tower 320 feet above average terrain, plant $60,420, and yearly operating cost $73,000.

Also: Windward Broadcasting Co., Kaneohe, Oahu, Hawaii, for Channel 11, Kailua, Hawaii, .52 kw visual, with tower 247 above average terrain, plant $4,597, and yearly operating cost $60,000; Portorican-American Broadcasting Co., for Channel 7, Ponce, Puerto Rico, .578 kw visual, 113 feet above average terrain, plant $58,300, yearly operating cost $80,000; Midcontinent Broadcasting Co., Sioux Falls, S. D., for Channel 6, Reliance, S. D., 53.2 kw visual, 1,112 feet above average terrain, plant $221,100, yearly operating cost $90,000.

And University of Utah, Salt Lake City, Utah, for Channel 7 (educational) 22.9 kw visual, with tower 3,067 feet above average terrain, plant $304,000, yearly operating cost $40,000.

Internal Revenue Service has ruled that costs of applying for tv channel are deductible—if FCC declines the bid. . . . **WRCA-TV,** New York, is programing *Old, Old Show* in late, late time period. Silent films were promoted through hiring of '20's style vamp, hansom cab and Russian Wolfhounds to travel up and down Madison Ave. . . . **Uhf station** not crying the blues is WWLP, Springfield, Mass. Bill Putnam, general manager, expects sales to top $1 million mark this year. At the same time the station announced resignation from NARTB saying that it didn't feel NARTB represents entire industry.

RADIO STATIONS

KYW promotion spurs sponsoring of orphans

KYW, Cleveland, has started new promotion to get community behind orphan program. Disk jockey, Wes Hopkins, will start the ball rolling by taking charge of local orphan boy. Idea is to stimulate other families to take orphans on regular outings—sports events, shows. Orphans will be in the 8 to 15 age group.

Promotion will be tied in with Hopkins' regular four-hour daily show and outings will be organized by the station. Civic organizations are excited by the plan. First KYW orphan party is planned for Thanksgiving.

WNEW, New York, looks back on decade of continuing progress through radio's eclipse years. Pioneering in music-news format, has increased sales 87.6% over the past 10 years. Past record year for station saw no seasonal slump; summer business was bolstered by soft drink, travel and sun tan lotion products. WNEW points out that not only have number of accounts increased but percentage each account is spending on radio is greater today than in 1947.

WERE, Cleveland, is now operating as 24-hour "newspaper of the air" during the city's newspaper strike. The am-fm station is including birth no-

(*Please turn page*)

IF Radio/Tv is your business- then this is for YOU

- TIME BUYERS
- ESTIMATORS
- RESEARCHERS
- STATION AND NETWORK REPRESENTATIVES
- MEDIA DIRECTORS
- ACCOUNT EXECUTIVES
- SALES MANAGERS

HAVE YOU REGISTERED YET?

THE RADIO & TELEVISION EXECUTIVES SOCIETY

presents the 1956-57

Time Buying and Selling Course

NOVEMBER 13, 1956—MARCH 19, 1957

SIXTEEN LUNCHEON SEMINARS..LIVELY AND PROVOCATIVE...
OUTSTANDING SPEAKERS FROM THE ENTIRE INDUSTRY . . .

HOTEL SHELTON
LEXINGTON & 49TH ST.
First Session: Nov. 13

TUESDAYS—12:15 P.M.
Registrants—$3.00
Non-Registrants—$4.00

Send with your check NOW to:

Time Buying & Selling Course
Radio & TV Executives Society
Hotel Biltmore, Madison Avenue
New York 17, N. Y.

REGISTRATION $10

NAME.....

FIRM.....

ADDRESS.....

.....

tices, obituaries, suburban and clubs news as well as local and international coverage. WERE-FM is even listing competitive radio-tv schedules. All Cleveland stations substantially stepped up news programing during the newspaper strike. . . . **KITE,** San Antonio, issued own "extras" on the Middle-East situation. The station posted mimeographed communiques in downtown store windows within 20 minutes after important bulletins were received, scooping the newspapers. . . . **WIKE,** Newport, Vt., station manager Donald A. Thurston told AWRT members that all stations should have at least one woman commentator and that the women's slant on news should not be overlooked. He also said that living habits have changed and homemaking is not necessarily of prime interest today, while recipes are downright tedious to the ear.

COMMERCIALS

Analysis of the child customer in relation to tv

"Motivations," published by *Motivational Publications*, profiles the child customer (age three to seven) and suggests how tv commercials do and should affect him in its November issue.

How commercials affect a child: (1) He believes them. (2) He doesn't differentiate between "claims" and straightforward selling. (3) He often accepts fantasy as the real thing, like people flying through air. (4) He doesn't like it and builds up resistance to advertising when products don't come through with promised miracles.

How to slant commercials for a child: (1) He likes them funny but not too much plot. (2) He wants ritual, as in saturation campaigns, singing commercials, ad slogans and the opening-closing routines on the *Mickey Mouse Club* show. (3) He wants approval to be liked just because he is a child.

National Audience Board survey of tv commercials will be held during the weeks of 26 November. This is the Board's first commercials scanning and results will be ready late in December. Commercials will be viewed and rated by various national civic groups. Points to be watched for include effectiveness, taste, length, and selling potentials.

Time, Inc. is using a single two-minute commercial in a test on its WTHC, Hartford, 15-minute show. Seems to be working out very well. Of all markets purchased, Hartford tops the list in number of subscriptions obtained. . . . **The Professional Laundry Foundation,** Newark, has started its Betty Best Campaign in cooperation with regional advertisers on both radio and tv in the Midwest.

NETWORKS

NBC in $3,500,000 color expansion program

NBC plans to spend three and a half million dollars more on its color studios and facilities. Target of expansion is production of two major color tv programs per night for the upcoming 1957-58 season. Currently NBC TV is carrying at least one color show every night of the week plus spectaculars.

Eventually the network plans to program almost all of its live shows in color. Both New York and Burbank, Cal., studios will benefit from new color plans.

RKO Teleradio Pictures will earn about $3,500,000 this year as compared to $2,106,369 for 1955. Registered this gain in spite of an expected loss of around $1,250,000 in operation of Mutual Broadcasting System. RKO Teleradio owns 95% of Mutual.

Network television programing got a clean bill of health from the National Audience Board in recent survey. NAB is made up of educational, civic and cultural leaders. Questionnaires on a cross-section of shows were sent in by members from 25 states. Majority view of programing (and it was a large majority) found the shows entertaining, of high calibre, in good taste and moving more toward use of instructive content. . . . **Mickey Mouse Club** is again at the top of the pile according to October ARB report. The ABC TV show averaged 14.0 for the week and reached over 4,300,000. Compared with debut in 1955 when the show averaged 14.3 and reached 3,500,000 homes.

NBC TV's re-formated news strip, (Monday through Friday 7:45-8 p.m.) has added Pan American World Airways as alternate Tuesday sponsor . . . CBS Radio recent short-term sales include: American Home Products for Chef-Boy-Ar-Dee with 16 five-minute segments on six shows, and Pontiac with 12 five-minute segments on four shows.

Premier of Giant Step, new CBS TV quiz for youngsters, this week (7), brought General Mills executives Henry W. Cox, manager of am-tv programs, and Mary K. Ward, manager of am-tv commercials, to New York to discuss details. . . . **CBS TV** had added Johnson & Johnson to daytime list. Starting 11 January J&J will sponsor segments of *Garry Moore Show* and *Our Miss Brooks*. . . . *Captain Kangaroo*, CBS TV child show, will add a daily cartoon feature. "Tom Terrific," new Terrytoon series, will be introduced next April.

FILM

20th Century-Fox now NTA film network partner

20th Century-Fox has bought one-half of the NTA film network stock. Motion picture company paid cash. Deal gives the film network five packages of 78 pictures each with licensing term of each package extending from five to seven years. One package will be released per year. NTA paying $5,850,000 for each package, or $75,000 average per feature.

These films are licensed to NTA for U. S., Canada and Mexican border showings. Fox retains all theatrical rights and has held back about 120 pictures—some of which they intend to remake.

While NTA will retain operating management of the network, board members will consist of two from 20th Century Fox and two from NTA. The motion picture company also retains the right to sell other distributors at a later date those packages that have not yet reached the home screens—if more money is in the offing. (See story page 35.)

MGM buys into third tv station

Loew's acquisition of 25% of KMGM-TV, Minneapolis, marks the third independent station buy for the

(*Please turn page*)

"Tune in Your Time Sales" describes the benefits of the RCA House Monitoring System. It points out that with such a system the television station is better equipped for serving clients efficiently.

You can dial any local on-air signal . . . any studio signal wherever you happen to be in the station. What a service to sponsors this is in program planning! When a question is asked about other stations . . . competing programs . . . you're there with the proof! In special presentation in your own studio, or in viewing commercials, it's a tremendous assist to be as close to the "on-air" result as your nearest monitor.

Up to seven channels are available—tailored to your own special requirements. You can flip the switch and bring in whatever your client requires.

Fully rated for color, the RCA House Monitoring System is low in cost and easy to install and operate. Complete technical description of the equipment is included in this booklet.

Ask your Broadcast Sales Representative for a copy.

Your Off-Air Signal

Film Preview

Special Client Presentation in Your Studio

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT CAMDEN, N. J.

In Canada: Write
RCA VICTOR Company Limited, Montreal

ALLARD CADILLAC COURTE[illegible] MGER[illegible] GRA[illegible] EUROPEAN MOTOR[illegible] OF INDIANAPOLIS, INC

5000 Watts Full Time

KSO

1460 KC
Des Moines, Iowa

The rated "horsepower" of your selling message is up . . . You're using "premium-power" on KSO, Iowa's most powerful independent station. Music, news and sports continuously gives a "winners-circle" audience both day and night . . . Put *this* premium power to work for you!

5000 Watts Daytime

WXLW

950 KC
Indianapolis, Ind.

WXLW is a "Big Iron" in Indianapolis' rapidly growing market... Really "Barrel" your *sell* home to a ready market of financially capable buyers . . . use WXLW's "power-pack" of music and news programming from dawn to dusk. Get behind the wheel and get 100 bonus miles of coverage around the hub of Indiana!

Get the Facts from Your JOHN E. PEARSON Representative

film firm. Deal also includes seven-year lease of MGM feature library of over 700 pre-1949 films to the station.

Other stations that MGM-TV has bought 25% of are KTTV, Los Angeles, and KTVR, Denver.

Trans-Lux Television with the release of four Christmas shows has evolved a plan for reducing the cost of seasonal color programs. *Night Before Christmas, Christmas Through the Ages. Christmas Rhapsody*, and *Santa and the Fairy Snow Queen;* shown last year in b&w will be offered to stations in color on a three-year term. Unlimited use of the films during the Holiday week will also be economy factor. . . .

Guild Films has sold almost all its series to KONO-TV, San Antonio. Included are: *Liberace, Florian ZaBach, Frankie Laine, Paris Precinct. Molly, Janet Dean, Flash Gordon*, and 191 Looney Tune Cartoons. . . . **James Love Productions** is new name for Lalley & Love.

RESEARCH

Two reports disagree on daytime tv audience

By odd coincidence TvB's release of Nielsen report on daytime tv strength was matched by Bureau of Advertising of American Newspaper Publishers Assn. release of Hooper figures on the same subject. So, you pay your money and you take your choice.

Nielsen data shows that over 7 of every 10 homes are watching daytime tv for 2 hours, 45 minutes each weekday. Period covered is 6 a.m. to 6 p.m. TvB president, Norman E. Cash, points out that figures "Translate into nearly 25 million daytime viewing homes, more than the total tv homes just three years ago."

Report from Bureau of Advertising, ANPA, is titled "The Little Woman who Wasn't There." Based on 25,866 interviews in six markets, the study finds that the sets may be on but the housewife is often not in the room. Figures: not in the same room—one quarter; in the same room but busy with other activities—14 to 25%. Hours covered were 8 a.m. to 4 p.m. The study goes on to estimate that the housewife has only an hour or two between the hours covered to watch tv without interruptions.

Reps at work

Paul Maguire, NBC Spot Sales, New York, points out that it is to the advantage of the advertising agency and its clients to allow radio stations and their representatives adequate time to assist them in achieving a successful campaign. "Selling—and buying—spot radio consists of more than simply selecting availabilities," says Paul. "Although spot radio has great flexibility and can be used at a moment's notice, it should not be bought hurriedly." Maguire feels that the most successful spot radio campaigns are the ones which are carefully planned and bought. He cites as proof the recent spot radio success of Lever Bros. with its Pepsodent Toothpaste campaign: "You'll wonder where the yellow went." The people at Foote, Cone & Belding and at Lever Bros. did a great amount of research in determining how spot radio could best be used to insure a successful campaign. They followed through by allowing ample time for the radio representatives to properly sell the stations which they represent, Maguire points out. Both Maguire and NBC Spot Sales see the increase of such planning, but feel there must be more awareness.

Herb Claassen, H-R Television, Inc., New York, says that with the emphasis on stronger local programing in the daytime, coupled with the increased number of prime network programs now being offered during the daylight hours, tv viewers are enabled to watch a continuous sequence of high-quality shows throughout the day. "Furthermore," says Herb, "not only are there more tv homes today than ever before; but the people in them are devoting more daytime hours each week to television. It has been demonstrated that these larger audiences are as attentive to daytime tv fare as they are to evening shows. No time-buyer should overlook daytime tv's pulling power. Witness the fact that daylight tv is low-cost with ample availability of commercial time." Claassen points to full minutes and excellent station break positions that, among other factors, have made this a medium within a medium—as attractive as anything that can be bought in the evening. In addition, he notes that more nationally and locally known personalities have been drawn to make performances during these hours—assuring greater sales impact for sponsoring product.

BMI

"Meet the Artist"

BMI's series of program continuities, entitled "Meet the Artist," emphasizes the human side of our great music performers.

"Meet the Artist" comes to you as a 15-minute—three-per-week series of scripts highlighting behind the scenes glimpses into the music business . . . the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available . . . highly commercial.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

You can't cover America without

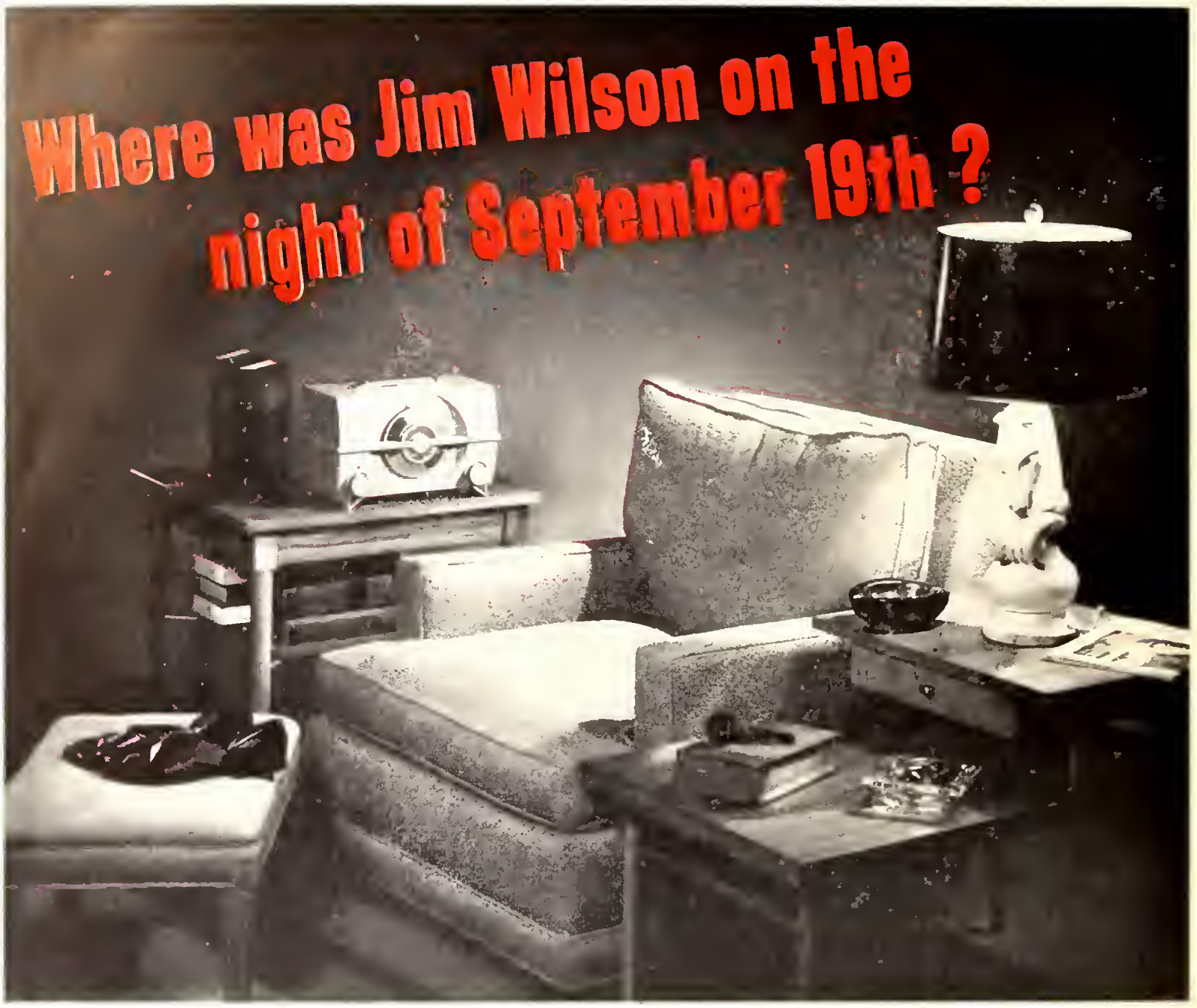
MONTANA

The Continental Divide Station

KXLF-TV4

Metropolitan Montana

Top power 1 and 1/2 miles in the sky.



Let's see . . . at 6:35 p.m. he was in Moscow for an inside report on the Kremlin . . . at 6:52 he was back in Dallas for a preview of the SMU-Notre Dame football game . . . at 8:00 he was in Marshall, Texas, for an eye-witness account of a raging fire . . . at 9:03 he was in Cairo for the latest word on political maneuverings in the Middle East . . . at 10:58 he was in Des Moines, Iowa, for highlights of a presidential campaign speech.

Odd chap, Jim Wilson?

Not at all. Like thousands of other North Texans that night, he was listening to WFAA news programs that take listeners *where* news is happening, *when* it is happening.

820
50,000 WATTS

WFAA

570
5,000 WATTS

DALLAS

NBC • ABC • TQN

Edward Petry & Co., Inc., Representatives

WFAA Has the Most Extensive News Coverage of Any North Texas Station

- Its stringer network links 37 North Texas news correspondents in the most comprehensive system of regional news reporting ever used.
- The WFAA Mobile Broadcasting Unit gives direct coverage to every important local news event with live broadcasts, interviews, music pick-ups and tape recordings — even walkie-talkie reports.
- Live network and wire service (AP and UP) bring news of the nation and the world.

No wonder WFAA leads all other stations in North Texas in urban, village and farm listeners, morning, noon and night.*

If you'd like this audience for your customers . . . ask your Petry man for details.

**Whan Study, A. C. Nielsen, N.S.I.*

WASHINGTON WEEK

10 NOVEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

Department of Justice has the networks on its mind about a couple matters, but there's no sign it will act on either of them soon.

Matter #1 is the Westinghouse-NBC sale and trade of stations. Matter #2, anti-trust proceedings.

A Philadelphia grand jury is expected to come up by the end of December with a verdict on the issue whether NBC exerted improper pressure against Westinghouse in a transaction involving their Cleveland and Philadelphia stations.

The grand jury is considering a criminal indictment.

Should that happen, Justice will have to decide whether to add a civil action.

Justice can still file a civil action if the jury fails to indict.

Justice officials have left little doubt they will eventually move against the networks on anti-trust grounds.

The FBI is currently investigating each suspected practice. Hence it is fairly certain no suit will be started before July, or that anything will get to court before 1958.

This week the FBI is calling on network advertisers in New York.

Federal Trade Commission is moving on all cylinders against deceptive practices and false advertising claims.

As an example: for the 1 July—1 October period of this year it filed 62 such complaints.

At this rate the FTC figures to act on 186 complaints for the fiscal year ending 30 June 1957.

The year before the actual total was 150 cases and the year before that, 84 cases.

Linked to all this is the Commission's current policy of stepping up enforcement of the anti-trust laws and prosecution of anti-merger cases.

Four more questionnaires are being readied by the FCC's network study group under Dean Barrow.

Recipients of the quizzes—each directed at a specific group—will be tv stations, ad agencies, reps and program packagers.

Study group has held meetings with each of these groups but it now wants to get specific facts and figures.

Looks as though the deadline for arguments in the 13 de-intermixture cases before the FCC will be extended from 15 November to 15 December.

Added time is to take care of an engineering snafu, under which the FCC had sought to substitute new formulas for computing station coverage.

Industry engineers want to go back to the old methods of measure and the indications are that the FCC will go along with them now.

Edward T. Tait, who, at 36, is the youngest member of the FTC, has been sworn into his new post.

He replaces Lowell B. Mason, a fellow Republican, the commission's strongest exponent of voluntary industry action as against litigation in advertising complaints. Even if disposed the same way, Tait's weight won't be felt soon.

MORE AUDIENCE* THAN ANY STATION IN SEATTLE .....THAT'S WHAT WNBF-TV, BINGHAMTON, N.Y. DELIVERS DAY AND NIGHT SEVEN DAYS A WEEK—AT LOWER COST PER 1000.

YOUR BLAIR-TV MAN HAS THE EVIDENCE FOR YOU.

*Also more audience than any station in Baltimore, Kansas City, Buffalo, Minneapolis-St. Paul, Milwaukee and other major markets; at lower cost than every station in eight out of the ten major markets. Telepulse, December 1955.

A TRIANGLE STATION

WNBF-TV

BINGHAMTON, NEW YORK

CBS Channel 12

ABC-TV • NBC-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven, Conn.

It Takes the *RIGHT* two!

For maximum impact in central and western Pennsylvania the *right* two are WFBG-TV, Altoona, in combination with Pittsburgh. 76,701 *more* TV homes than any other station combination in the area. Less waste, less duplication, more mileage for your TV dollar. For proof, ask your Blair-TV man to show you the ARB, March 1956 Coverage Study—the most thorough coverage study ever made in the industry.

ONLY BASIC CBS-TV STATION SERVING THE AREA

A TRIANGLE STATION

WFBG-TV

ALTOONA, PENNSYLVANIA

CBS Channel 10

ABC-TV • NBC-TV

Represented by BLAIR-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.
WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven, Conn.

A roundup of trade talk, trends and tips for admen

SPONSOR HEARS

10 NOVEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

Add this to the list of frustrations an agency can encounter when it's got a number of filmed episodes already in the can:

After swashbuckling Buccaneer bowed on CBS, it was noted that one of the characters seemed to fall short of truly swashbuckling characteristics.

Buccaneer's audience leans heavily to youngsters, and mothers always have been supersensitive about such incongruities.

J. Walter Thompson, which administers the show for Sylvania, is uneasy about the development and hopes the character's demise is close by.

Here's SPONSOR's ready-service scorecard on the three Livingstons (not related) working at NBC:

- **Alan W. Livingston:** v.p. in charge of tv programs, Pacific Division.
- **Norman Livingston:** director of NBC Radio Network programs.
- **Jerry Livingston:** writing the score for the Jack and the Beanstalk spec.

A top-rung agency is cussing the day it made its first under-the-counter deal with a network affiliate to get its show put on.

The station had balked at accepting the network program because it had a local sponsor for the spot—a more profitable prospect, of course. So **the agency agreed to pay the difference between the station's card rate and network compensation.**

At the time, it seemed like a good way to get desired coverage. But the after-effects have been slightly appalling.

The station now wants similar arrangements for subsequent new shows. Moreover, news **of the bonanza has leaked out,** and other stations are trying the same tactics.

Now that winter headaches are throbbing through the communications business, the usual "let's-quit-while-we're-still-alive" clubs are regrouping at lunch and cocktail tables.

Which leads to the speculation: Do any of the I'm-gonna-quit fellows really ever set a "retirement" goal and shed their spurs at a moderate age? The answer is: A few do—but not many.

Names that usually come to mind are such agency greats as **Bill Benton** and **Chester Bowles,** and **Ray Rubicam.**

Then you think of **Sid Ward, Roy Whittier, Chet MacCracken, Ev Meade, Paul Kesten, Joe Ream,** and **Cameron Hawley.**

Most of these withdrew in their forties or early fifties to "do what I always wanted to do." For instance:

Benton and Bowles went into education and government; MacCracken and Meade, radio-tv directors of Doherty, Clifford, Steers & Shenfield and Y&R respectively, turned to teaching and freelance writing; and Hawley (ex-Armstrong Cork), of course, has been authoring up a storm (see SPONSOR 27 October page 35).

Some really "bought that ranch." Joe Ream, the former CBS general manager, got his acres in New Jersey; Whittier, the scintillating agency figure, bought a patch in Maine; and Rubicam, the copy and slogan giant, headed for Arizona.

Why don't more do it? The wistful vista is usually blurred by:

- **Difficulty in giving up power** and that good old **expense account.**
- **Boredom.** Says one Madison Avenue cynic: "You can play just so much golf and read just so many books—then what?"

TWO TOP CBS radio stations
TWO BIG Southwest Markets!

ONE LOW COST
Combination rate package!

When you're making out that schedule for the Southwest this sales-winning pair of CBS stations is a "must". TWO top stations . . . in TWO big markets . . . at ONE low combination rate. For availabilities and rates, write, wire or phone our representatives.

THE KENYON BROWN STATIONS
Now under one ownership and management

National Representatives **JOHN BLAIR & CO.**

MEDIA SCIENCE

(Continued from page 27)

time for printed ads is six-tenths of a second.

While much work has to be done before the ARF knows for sure the "Communiscope" will work (sample questions: Will older people require a longer period of exposure? Should playback information be gotten right after exposure to the ad or at the end of the interview?) there is already talk of its use for tv. Dodge figures that six or eight flashes of stills could enable interviewers to get a playback of a tv commercial. Can the "Communiscope" be used to compare the effectiveness of an ad in a magazine and on tv? Dodge wasn't sure but he feels that the device is a step in that direction.

TvB: Media comparisons have had a long history in media promotion. They have ranged all the way from crude attacks on competing media to carefully-planned studies with the techniques used open for all to see. Cost-per-1,000 comparisons have been rife, commonly originating from the broadcast side of the media. While they are useful, these figures, as in so many other cases of media comparisons, have often foundered on the rocks of incomparability.

In its tv vs. newspaper studies, TvB feels it has latched on to a genuine touchstone of comparability: It measures media usage by taking all the families in the particular universe it is measuring as a base. "By using this measure," said Dr. Leon Arons, TvB research chief, "we avoid getting into a hassel about whether newspaper circulation or ad readership is on the same level with program ratings." Among the data TvB has gotten is the time spent by the average family with tv and with newspapers (plus various family breakdowns of this data) and the number or percent of families using tv and newspapers by hours of the day.

Data on this subject covering the Chicago metropolitan area was released by TvB this year. (See SPONSOR's 1956 Fall Facts Basics, page 118). The promotion outfit will soon make public a similar study covering the entire country. Both studies were done by Pulse.

The national study also contains a partial pantry inventory in which tv and newspaper usage by consumers can be compared with product usage. Questions like the following will be answered: Are heavy frozen food consumers also heavy tv users?

The uncovering of data on product usage and its correlation with media usage will be stepped up by TvB next year. The time-spent and percent-of-homes-using type of data, while interesting, has a limited usefulness to most agency researchers. Moreover, admen and even the newspaper people themselves will readily admit that people spend more time with tv than newspapers. What admen want to know is something more fundamental.

And something more fundamental is what TvB is starting out to dig up. Gene Accas, TvB director of operations, struck a note echoed by many in the advertising profession: "There's still a helluva lot we don't know. Stuff that's really basic. For instance, how do people absorb product information in the first place? We know very little about this. When does product information really stick and when doesn't it? What are the 'impactful' methods of advertising, the 'impactful' media? How is the decision to buy actually made? In other words, we want to find out effective ways of reaching people. And there's color coming up? When is the extra cost of color worth it? How does color affect people? These are all very big questions. Believe me, we don't expect to get the answers in 1957. We'll be exploring ways of getting this information. Pinning it down will take years."

Science or hunch? There's a lot more media evaluation going on than is apparent on the surface. Media are compared every day in every agency in the country. Every time a decision to buy space or time is made, there is an assumption—conscious or unconscious—that the medium chosen is superior to others for the job at hand.

The real question is whether media comparison is only a matter for judgment, intuition, common sense or what-have-you or whether some objective or statistical measurements can be devised which will remove some of the need for judgment, intuition, etc.

Sometimes this can be put another way. Jerry Greene, media director for Alfred Politz Research, which has studied audiences for *Life*, *Look*, *Better Homes and Gardens* and, recently, *Reader's Digest*, declared, "strictly speaking, we feel our studies do not cut down on the area of judgment. Advertising men shouldn't have to judge what is essentially clerical or statistical data, which is what audience figures are. Judgment should be confined to the creative side of media selection."

"Yuh can lissen to KRIZ Phoenix while I fix dat drain!"

But this can be reworded to mean that judgment is still being used in areas where it shouldn't really have to be used, namely, in cases where the medium hasn't adequately measured its audience for the benefit of its customers.

Greene was talking about the public side of Politz' work. While most of the firm's activities are confidential, Greene was able to say that media evaluation is an important part of it. For example, the firm has set up a number of statistical plans to study the effect of different media in different markets.

And there is often, at least implicity, the factor of media evaluation in the more general type of population study.

"We are continually finding out for a big auto maker," Greene said, "how many people get what ideas out of what media. This firm is always asking itself the question: 'Should I use tv less or more?' Now, we don't get a flat 'yes' or 'no' from our survey. We get indications."

Greene said, however, that there is more concern with comparing media in recent years and felt that research is developing to refine methods of doing that job.

The agency-operated panels and polls are a continuing source of the kind of media information Politz gets from its general population study. Researchers at J. Walter Thompson keep a steady eye on the agency's consumer panel. They can find out, for example, what kind of families read ads and what kind of families watch tv or listen to the radio.

Y&R gets information like this from its consumer poll. It is called a poll, in contrast to panel, since the same people are not interviewed but a new probability sample drawn each time a study is made.

"So far as media are concerned," said William Dignam, Y&R's media research director, "what the poll can do for us is this: It measures people's use of media, their exposure to media, their attitudes and behavior toward media. So far as I'm concerned, this is the backbone of media evaluation. I don't like to use the term 'evaluation,' because it implies we have enough knowledge to evaluate media scientifically, and we don't. But, bit by bit, we're getting there."

The poll is the source of a tremendous variety of data. It provides correlations of media and product use, duplicated and unduplicated audiences to various media, breakdowns of these audiences according to various family characteristics, time spent with various media as well as answers to specific problems that the agency seeks.

Cost-per-1,000: Numbers have always been an important source of information for comparing media. They have also been an important source of dispute. The dispute is not as hot as it used to be since there are a lot of people with know-how in the advertising business who can use figures without letting figures use them. Hence, there is less fear among media sellers that the media buyers go for the biggest audience or the lowest cost-per 1,000 and not consider other factors.

Beefs up sales!

"Well done," declares one of America's giant meat packers, saluting the rare salesmanship of WXIX, Milwaukee's prime advertising medium. L. Carli, advertising manager of Armour & Co., Frozen Meat Division, writes: "Having examined our first year's results in the Milwaukee market, I am happy to report we have made *great strides*. Our television schedule on WXIX will be renewed... and we sincerely hope the next year will be as successful as last." Why not cut yourself a thick slice of the select Milwaukee market with a top-grade, low-cost schedule on WXIX?

Still, it must be recognized that the advertiser has a legitimate interest in how many people he can reach in a certain medium and at what cost. A typical comment on this subject comes from Y&R's Dignam:

"We rank the efficiency of various media, by which we mean the cost of using them. This tells us how much we can buy or have bought in one medium as against another. Now, this isn't what we are really after. The problem is to find ways of describing, through research measurements, the differences that will permit us to know when it will be more effective to use, say, radio or magazines."

Jay Eliasberg, CBS TV research director, put it this way. "Since we don't have a perfect measurement of advertising effectiveness, we can't tell the advertiser how much he will sell per $1 of advertising. So, he divides the problem into two parts. First, he asks himself, how many people can I reach? I use the term 'people' loosely: you can interpret it any way you want. Second, he asks what will my advertising do to the audience? This depends on the copy, type of audience and medium. So, your advertiser must fall back on a combination of cost-per-1,000 and judgment."

What price sales?: There was a great moment in the history of advertising when it occurred to some adman that, since the purpose of advertising was to sell goods, then, obviously, the only way to compare media is to find out which one sells the most goods.

Today, in most cases, this is considered a dream. The idea has foundered time after time because of the impracticability of controlling a large number of variables, for unless all variables but one (the different media tested) are controlled or kept constant, the advertiser can never be sure whether the sales results are due to the effectiveness of a particular medium or another factor.

This does not mean it cannot be done. The example of how Emil Mogul tests media for Rayco auto seat covers not only illustrates an apparently workable system but uncovers reasons why it won't work for other advertisers. (For details of the method, see "How Emil Mogul tests media weekly for Rayco," SPONSOR, 19 October 1953.)

In the Rayco system, the purchaser fills out a card while waiting for his seat cover or convertible top to be installed. The card asks "1. How did you happen to come to Rayco? 2. Have you ever seen or heard Rayco advertising in newspapers? radio? tv? 3. Have you ever seen or heard Rayco advertising anywhere else? If yes, where? 4. What section of town do you live in?

The cards, along with sales figures from each store, are tabulated by the agency. Work sheets show total sales by medium (that is, the medium that the customer said brought him into the store), percent of total store sales by medium and sales produced per $1 of advertising spent in each medium.

The agency assumes that when a person says a certain medium brought him to the store he is usually telling the truth, though many researchers question whether the customer's memory of how his decision was made can be relied upon. Joel L. Martin, Mogul's research director and the man who worked up the media test method, maintains that the consumer's memory can be relied upon in the case of buying a product like auto seat covers. He points out that seat covers are purchased on rare occasions, so that when the consumer decides to buy them he can usually pinpoint the medium that finally spurred him to come to Rayco.

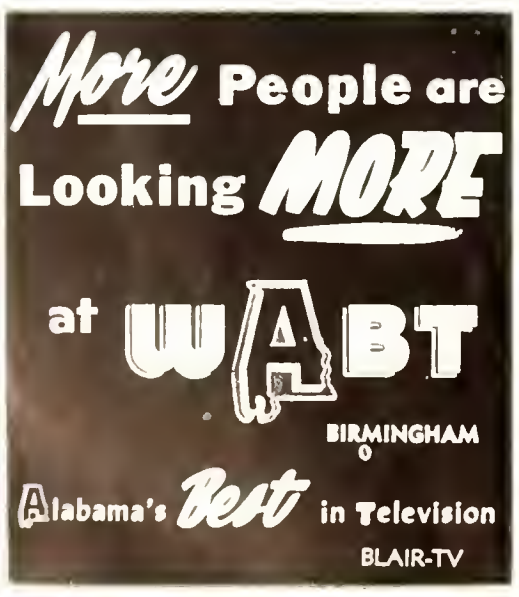
This situation is not true of package goods, especially those like soap and cigarettes, Martin said. These are bought often and are advertised consistently so that often it cannot be determined, for example, whether recent advertising or advertising in the past motivated a consumer to buy the product or switch to it.

The method has been criticized on the ground that such variables as copy, position and adjacency are not controlled. To Martin this is not important. If a newspaper ad pulls poorly Mogul is not interested in the fact that it did so because the ad is positioned poorly. The abstract merits of each medium is not what Mogul is trying to find out, unlike many other agencies who test media. What Mogul wants to know is what particular medium (meaning what particular station or newspaper) is pulling best. Actually, the agency has found out that a combination of radio, tv and nowspapers is better than any one of these by itself.

To Martin, the proof of his method is that it works. He has found time and again that when the figures indicate one medium is not pulling well, a switch to another one usually results in over all sales increases.

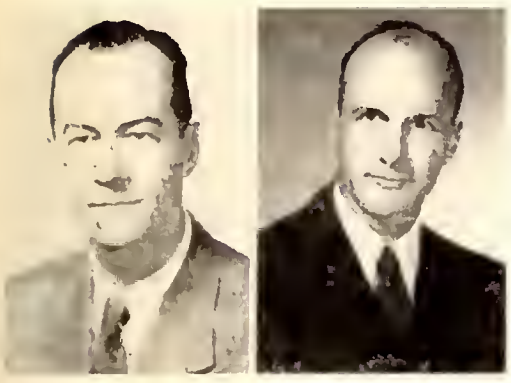
Despite the wariness toward media testing by sales results, agencies have by no means given up trying. Many feel that advertising must go in the direction of sales testing for really useful media evaluation.

And maybe it will yet.



Community Communications Center!

By John Pepper and Bert Ferguson



Have you ever thought of a radio station as a communications center, around which revolve all social, religious, economical, welfare, and civic activities of an entire community? Well, WDIA is that center, from which emanates the centrifugal force that motivates many of the functions in these organizations and mobilize almost 43% of the population of the Memphis area which is Negro!

WDIA operates exclusively for the Negroes in the Memphis area, who comprise the largest single segment of colored population in America. WDIA regulates its complete round-the-clock schedule to the interests of the Negro community—and has a reputation for civic betterment in inter-racial relationship.

Built On Service

The establishment of WDIA as a communications center was possible through one, and only one, fundamental—service! WDIA serves Memphis Negroes individually and en masse. Stars and staffs of "Glory Train," "Hallelujah Jubilee." "Gospel Clock." and all denominational programs, announce choir practice, raise building funds for new structures, and aggregate large audiences for church socials. In affairs of a strictly social nature, WDIA uses its women's programs and news shows to publicize parties, club meetings, and receptions. Through this channel, WDIA maintains excellent public relations with Negro home-makers, who are the consumer-buyers of a high percentage of all groceries, drugs, and soft goods sold in Memphis.

In addition, WDIA strengthens station-community relations by fostering all important promotions and charity events, from sorority dances to chitterling suppers. Consequently, these associations contribute handsomely to benevolent causes and civic projects, which, frequently, combine, as in the foundation of a school-transportation system for Crippled Negro Children. They, also, co-operate with City Welfare Agencies . . . and support, with fantastic attendance, WDIA Benefits.

Humor To Pathos

Most Negroes are simple, direct, and personal in their reactions. That's why they turn to WDIA as the answer to their individual problems. Hundreds of Negroes call weekly, to enlist the aid of WDIA in the solution of these misfortunes, which vacillate between humor and pathos. WDIA centralizes these cases in a department, under the direction of Marie Wathen, who received the 1952 Citizens Committee Award for her contribution to Inter-Racial Goodwill — the Memphis Urban League Certificate of Merit, in 1950, for outstanding service in promoting racial understanding—and the 1950 Commercial Appeal Plaque for distinguished service to the community in the field of Journalism.

Mrs. Wathen interviews and interrogates callers, then processes the requests. She routes hundreds to the Lost-And-Found Department, where WDIA announcers solicit, over the air, the return of articles, ranging from billfolds and false teeth to red mules and blue tick hounds! . . . yes, and children, too! There was the three year old boy, who wandered from his home on Beale — to be located by WDIA listeners. And the fifteen year old girl, who ran away from Manassas High School—only to receive a firm lecture from a WDIA Star, along with a plea to rejoin her family. This personalized service may extend to contacting relatives for a funeral—and, thereby, reuniting many families, who have been separated for years, due to their inherent reluctance to read and write. Or to securing blood donors to save a life. Whatever the need, individual or collective. WDIA meets it!

Economic Force

You can understand why Memphis area Negroes respond to WDIA with overwhelming acceptance — why they consider WDIA their own station — why they, annually, buy a quarter of a billion dollars worth of products, recommended by WDIA stars. These include:

Pet Milk . . Golden Peacock Creme . . Blue Plate Foods . . Sal Hepatica . . Colgate Dental Cream . . Folger Coffee.

If you are a manufacturer, wholesaler, or retailer of grocery products, consider these figures. The Negroes of Memphis purchase over 64% of all flour sold in Memphis—almost 68% of all the canned milk—more than half the mayonnaise—and various other items, which run up as high as 80%. If you are a drug dealer, study these rates. Memphis Negroes buy more than 58% of all laxatives sold—almost 56% of the deodorants—half of the chest rubs and about the same amount of toothpaste, to name a few of the high percentage sellers. WDIA is responsible, in no small measure, for these high sales records.

In moving South, industry has placed on the payroll Memphis' heavily-concentrated Negro population, at a composite salary, exceeding $250 Million dollars. That means Memphis Negroes have the highest, per capita income, relative to white, of any Negroes in the nation. They earn it — they spend it — in Memphis! The temperament and the background of most of those Negroes give them a willingness to enjoy the present to the utmost, for the future is uncertain. Therefore, it is their nature to spend, in order to enjoy. Now, added to that tendency, there is a fierce racial pride and ambition to elevate their standard of living to equal their earning power. They turn to WDIA for advice on how to spend and what to buy. Stars on WDIA, who are their idols and their leaders, directly influence the sales of the major portion of a quarter-billion dollars worth of merchandise, yearly.

Memphis has the market! WDIA is the medium! If you want buying action, you want WDIA! With its 50,000 watt coverage, its popular Stars, its ramifications as a community communications center. WDIA can sell your brand of products in a fabulous volume to this specialized market. Drop a note, on your letterhead, for the specific information, dealing with your line. Mention, also, that you would like a bound copy of, "The Story Of WDIA."

WDIA is represented nationally by John E. Pearson Company.

JOHN PEPPER, President

BERT FERGUSON, General Manager

HAROLD WALKER, Commercial Manager

MAKE YOUR MARK

IN THE

MOUNTAIN WEST

WITH KSL-TV..

Your brand will
make a better impression
when you cover this area which
ranks the equivalent to
19th in population,
23rd in families and
33rd in effective buying income
You get unduplicated domination of
26 counties when you use
the area station

CBS

KSL-TV

SALT LAKE CITY

Represented by CBS-TV Spot Sales

Tv and radio NEWSMAKERS

Robert E. Kintner, former president of ABC, will join the new management team of executive vice presidents reporting to NBC president Robert W. Sarnoff. Kintner, who resigned as ABC president a month ago after policy differences with top AB-PT management, will serve as "Minister without Portfolio" in the new NBC cabinet. He has been given responsibility for coordinating NBC's active color plans and "will handle other important staff duties as assigned by" Sarnoff. Born in 1909, Kintner made a reputation while still young, writing a nationally-syndicated Washington newspaper column with Joseph Alsop before World War II. He joined ABC in 1944 as a vice president, was named executive vice president in 1946 and president in 1949. Kintner will start work at NBC on 2 January.

Ralph E. Head has been appointed director of marketing and merchandising of BBDO, Inc., succeeding Lyle J. Purcell. Purcell has resigned to become executive vice president of S-M News, Inc. A long-time retailing enthusiast, Head was owner of his own grocery store from 1932-1938. Subsequently he was associate editor of *The Progressive Grocer* and a sales executive of The Carnation Company. He joined BBDO in 1947 as a merchandising executive and supervisor, working on such accounts as Lucky Strike, Du Pont, Maine Sardine Industry and Eagle Pencil Co. He put to work many of the ideas he had gathered in his 10 years as director of the Point of Purchase Advertising Institute—a position he still holds. Head, 50 years old, is also the co-author of the books *Self-Service Food Stores* and *Small Store and Independent.*

Jerome R. Reeves becomes general manager of KDKA, Pittsburgh, 12 November. Reeves has been associated with WBNS-TV, Columbus, since 1949 when he left WBNS radio to join the station as a program promotion director. A year later he became program director and has held that post ever since. Recipient of many professional honors, Reeves was awarded the 1955 Thomas Alva Edison Award for the best youth programing in television. Reeves' most outstanding talents have been displayed in his original programing ideas and his success with developing children's shows. Reeves has also acted as film buyer for WBNS-TV and has worked closely with film companies throughout the country. He has often been called in by film companies, including NTA, as an expert consultant on television film programing and promotion.

For busy two-headed time buyers who buy in four station markets

***33** ARB of the top 50 shows

***34** Telepulse of the top 50 shows

KLZ-TV outrates, outsells 'em all in DENVER

- * Highest number of syndicated half hours sold. 13 of top 15 in both surveys are seen on KLZ-TV.
- * Highest rated local news, weather, sports and children's shows.
- * Highest rated nighttime network shows.
- * Highest rated daytime network shows.

Sharpen up your schedules with a potent spot buy on KLZ-TV. Wire your KATZ man or call Jack Tipton, General Sales Manager, KLZ-TV.

Denver's highest powered TV station.
Represented nationally by the KATZ Agency.

CBS IN DENVER
KLZ TELEVISION
Channel 7

SPONSOR SPEAKS

Tv's executive shuffle

Some may interpret the recent series of changes in top management at all three television networks as an indication of crisis in the industry.

But to us it is mere coincidence that for a variety of reasons top men at the three tv networks have resigned within a period of two months. This is a young business now in an era of rapid expansion. What is most remarkable about the story of Pat Weaver, Robert Kintner and Jack Van Volkenburg is that all three held key posts for as long a time as they did during so dynamic and changing an era. All three played vital roles from the pioneering days of network tv through to today's fast-moving adolescence.

It seems apparent that the new order at the networks, in tune with the growing complexity of the industry, will be teamwork operation. This is the inevitable development in any business: There are always pioneers who blaze trails with personal leadership on every level in the early stages, followed by a trend toward management team operation.

Scientific media selection

We recommend that you read the article on media evaluation in this issue (page 25). SPONSOR has sought to determine how close we're coming to scientific media choice. There's ground for some optimism and perhaps the time is ripe for us to update our two-year "All-Media Evaluation Study." We'd like your comments.

To Bee Arney

We enjoyed and appreciated your loyal and faithful service to the NARTB, your unfailing helpfulness to us and other trade papers of the industry whenever the occasion arose. We won't forget you, Bee.

THIS WE FIGHT FOR *Spot radio business is booming now. But still more advertisers would use the medium to their own profit if the facts were known on what each company spends for spot. (See next* SPONSOR *for a progress report.)*

10 SECOND SPOTS

Namesakes: American Tobacco's Hit Parade cigarette is probably the first new product to get its name from a tv show. *If this starts a trend, watch for Liggett & Myers to bring out a new brand called Gunsmokes.*

Definition: "Aided Recall Interview" is when your wife helps you remember next day all the things you did wrong at the party last night.

Lucky: Why timebuyers should never miss station parties: Bob Innes, K&E timebuyer, who married last Friday, had planned a Bermuda honeymoon. In a drawing at a recent WHDH (Boston) party, he won first prize—trip to Bermuda for two.

Overture: WRCA, New York, announces a new radio series titled, *Poets and Other People. Peasants, for instance?*

Mislettered: Stations that ought to trade call letters — WARM, Scranton, Pa., (av. yearly temp. 49.3°) and KOOL, Phoenix, Ariz. (av. yearly temp. 69.4°).

Whoops! In Holland, where many of its 70,000 licensed tv sets are in cafes, television is reported to be "technically brilliant." *Or maybe it's that the stuff they serve in those cafes just makes it seem brilliant.*

Casting: New York agent for tv commercials talent is looking for an actor who sounds like a soggy potato chip. *This'll call for a crisp decision.*

Thrills: "TYPISTS—ADVERTISING AGENCY. Be a part of an exciting business. . . ." Classified ad in N. Y. *Times. And changing typewriter ribbons can be pretty exciting, too.*

Definition: "Out-of-Home Viewing" *is standing on the corner watching all the girls go by.*

Fish-eye view: Guild Films announces first underwater series produced in color especially for tv, called *Kingdom of the Sea.* Why not subtitle it: *Perches to Perches?*

Whoa! John Sasso, v.p. of G. M. Basford Co., says too many agencies still use horse-and-buggy approach to total marketing. *Could be he means those surveys with the fringe on top.*

..NOT SEVENTEEN?

YES...WBRE-TV does have a 17 County Coverage

peed and power and trained news gatherers are the combination
iat makes WBRE-TV's News Coverage looked for . . . sought for
id bought in Hill Country, U.S.A. That's where WBRE-TV and
nly WBRE-TV delivers the daily doings of interest to each of the
indreds of communities and to the millions of folks who live and
ork in these 17 Northeastern Pennsylvania Counties.

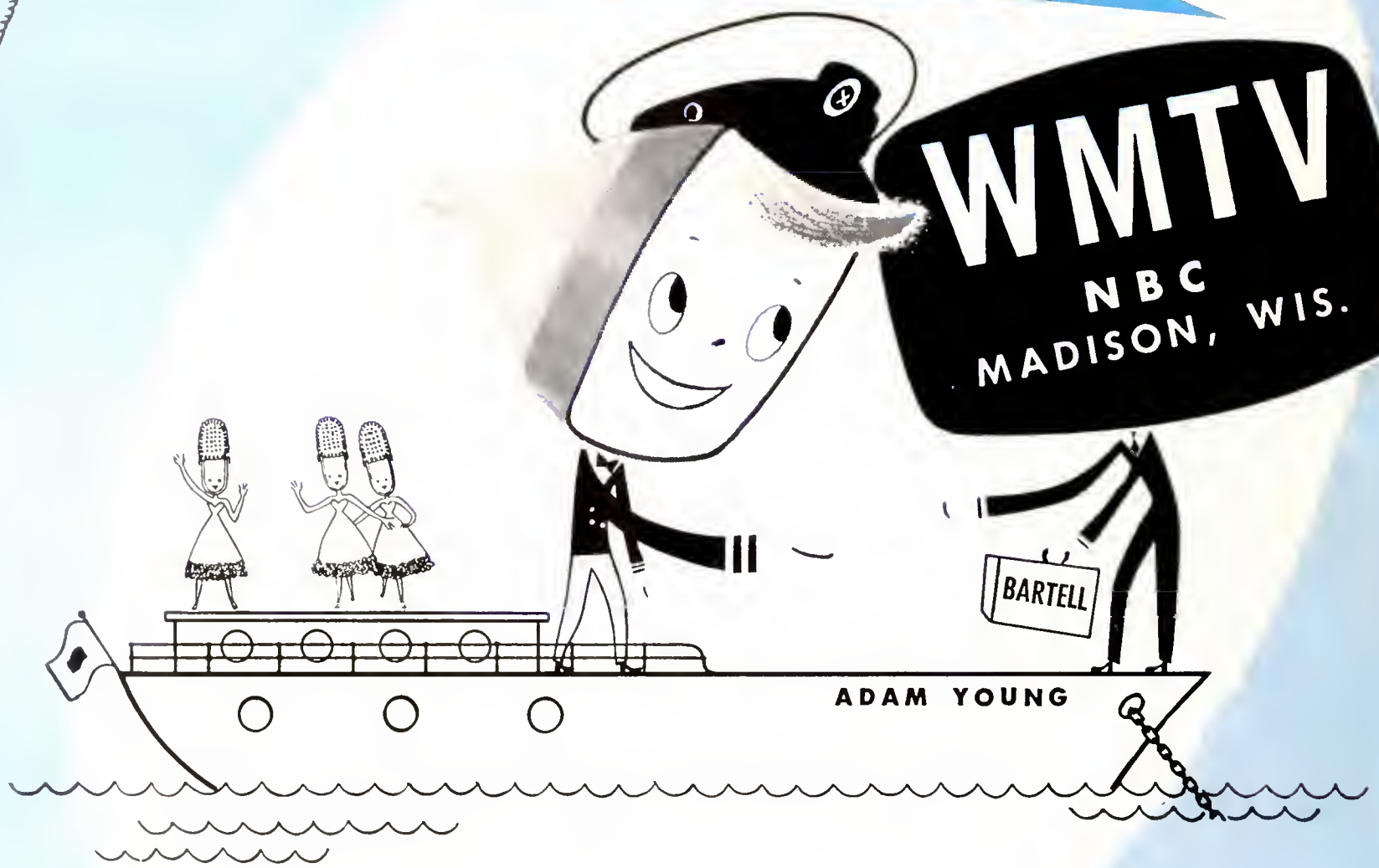
N NBC BASIC BUY : National Representative : The Headley-Reed Co.

ounties Covered: *LUZERNE LACKAWANNA LYCOMING COLUMBIA*
CHULYKILL NORTHUMBERLAND MONROE PIKE WAYNE
YOMING SULLIVAN SUSQUEHANNA BRADFORD UNION
SNYDER MONTOUR CARBON

WBRE
TV Channel 28
WILKES-BARRE, PA.

Powerhouse of the animal kingdom is the Rhinocerous who can cover ground at the amazing speed of 200 yards in less than 17 seconds.

Welcome Aboard!



★ Adam Young, Inc. has successfully represented three outstanding Bartell radio stations.

KCBQ	KRUX	WAKE
* No. 1 All Day in San Diego	* No. 1 8:30 A.M. to 6:00 P.M. in Phoenix	* Headed For No. 1 in Atlanta

BECAUSE OF THIS SUCCESS, THE BARTELL ORGANIZATION HAS NAMED YOUNG TELEVISION CORP. ITS REPRESENTATIVE FOR WMTV, MADISON, WIS.

* HOOP

YOUNG TELEVISION CORP.

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